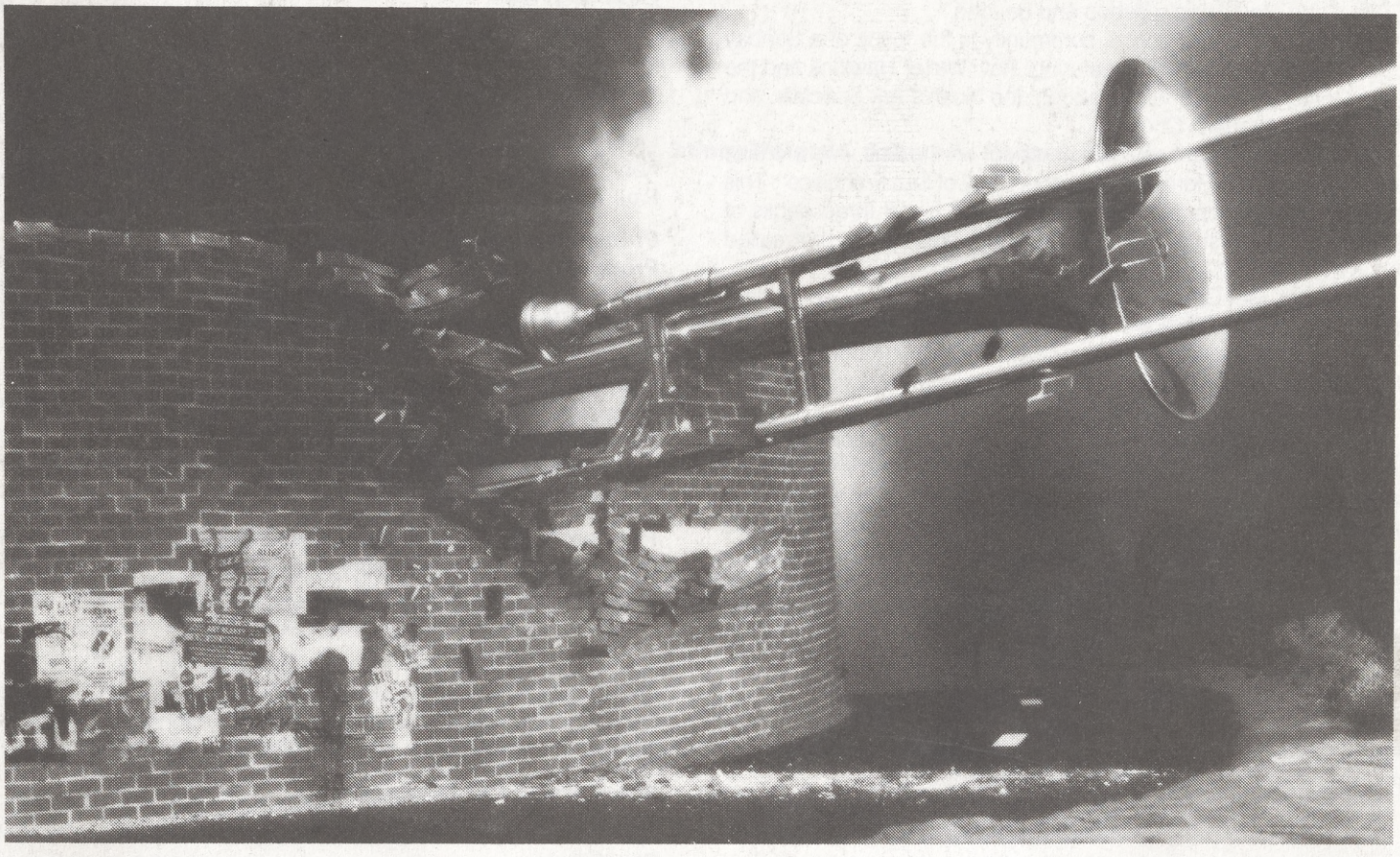
Fifth Annual

Jazz in the City



October 9-17, 1987

San Francisco

WELCOME to the fifth annual Jazz in the City festival. Jazz in the City is unique in that the festival primarily presents musicians that make their home in the Bay Area. Because of the the Bay Area's geography and diverse cultural makeup, we have an amazing variety of musicians that reside here. Jazz in the City offers a cross-section of styles that reflects that variety—from Latin jazz to gospel to traditional jazz to contemporary music.

Jazz in the City 1987 opens with "A Tribute to Bay Area Latin Jazz Masters", featuring Pete Escovedo and his Orchestra, Francisco Aguabella, Benny Velarde, Carlos Federico, Armando Peraza, Manny and Carlos Duran, and the Cal Tjader Reunion Band. This amazing jam features many of the musicians that have shaped the Bay Area's rich Latin jazz scene.

Jazz in the City celebrates traditional and contemporary interpretations of bebop with three of today's finest bebop proponents—the Tony Williams Quintet, the Buddy Montgomery Quintet and Mel Martin's Bebop and Beyond.

The Bay Area's rich gospel community is the focus of a Sunday concert at Grace Cathedral featuring: Rev. Walter Hawkins and the Love Center Choir, 80 voices strong; the Noah's Ark Specials; and the Oakland Interfaith Choir.

For the third straight year we head out on the Bay with a cruise and dance aboard Hornblower Yachts' "City of San Francisco". This evening of traditional jazz will feature music on all three decks of the extraordinary ship, modelled after the steamships that sailed the Bay in the 1930's.

Composer Mel Graves' "3 Impressions", commissioned by Jazz in the City for the Kronos Quartet, Joe Henderson and Bobby Hutcherson, is the feature of an evening of contemporary music. This is the second year of Jazz in the City's program of commissioning works from Bay Area composers.

The festival also features an evening of Jazz Fusion with Vital Information and the Darol Anger/Henry Kaiser duo; a free Youth in Jazz concert on Union Square, featuring young and upcoming jazz musicians; and an evening of stunning duos in the Beaux Arts elegance of the Green Room, including mandolinist David Grisman & pianist Denny Zeitlin, pianist Merl Saunders & trumpeter Allen Smith, and cellist Kash Killion & pianist Jon Jang. The festival closes on October 17 with an evening of the songs of Harold Arlen, at Bimbo's, performed by seven outstanding Bay Area singers.

We hope you enjoy this year's festival.

Randall Kline
Producer

Jazz in the City

JAZZ IN THE CITY

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Piano Tuner: Bruce De Benedictis
Lighting Equipment supplied by Holzmueller Corporation
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Program Layout and Design: Floyd Carter
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Program Ad Sales: Shirley Read-Jahn Kline, Dana Price

Jazz in the City is funded in part by Grants for the Arts, National Endowment for the Arts, California Arts Council, Zellerbach Family Fund, San Francisco Foundation, Columbia Foundation and Michelob.

Fiscal Agent: City Celebration, Inc.

Jazz in the City was founded in 1983 by Randall Kline and Clint Gilbert.

Jazz in the City
141 10th Street
San Francisco, CA 94103
415-864-5449

Thank You . . .

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Fifth Annual
October 9-17, 1987

Jazz in the City

PROGRAM

Program notes by Derk Richardson

page 4
Friday, October 9 ***A Tribute to Bay Area Latin Jazz Masters***
Bimbo's, 1025 Columbus Ave, 8:30 p.m. $10
Francisco Aguabella, Pete Escovedo, Carlos Federico, Benny Velarde, Armando Peraza, Manny and Carlos Duran, Cal Tjader Reunion Band

page 8
Saturday, October 10 ***Bebop***
Bimbo's, 1025 Columbus Ave, 8:30 p.m. $11
Tony Williams Quintet, Buddy Montgomery Quintet, Mel Martin's Bebop and Beyond featuring Bruce Forman

page 12
Sunday, October 11 ***Gospel***
Grace Cathedral, California and Taylor, 7:30 p.m. $8
Rev. Walter Hawkins and the Love Center Choir, Oakland Interfaith Choir, Noah's Ark Specials

page 14
Monday, October 12 ***Traditional Jazz***
aboard the *SS City of San Francisco*, Pier 33, 7:30 p.m. $14.50 advance/$17 day of show
Royal Society Jazz Orchestra, Magnolia Jazz Orchestra, Ray Skjelbred and Barbara Lashley, Wally Rose

page 18
Tuesday, October 13 ***Jazz Fusion***
Great American Music Hall, 859 O'Farrell, 8:00 p.m. $11
Vital Information featuring Steve Smith and Tom Coster, Darol Anger/Henry Kaiser

page 20
Wednesday, October 14 ***Youth in Jazz***
Union Square, free
Menlo-Atherton High School Jazz Ensemble, Chautauqua

page 22
Thursday, October 15 ***Solos/Duos***
Green Room, Veterans Building, Van Ness & McAllister, 8:00 p.m. $9
David Grisman/Denny Zeitlin, Merl Saunders/Allen Smith, Jon Jang/Kash Killion

page 26
Friday, October 16 ***Classical/Jazz Fusion***
Herbst Theatre, Van Ness and McAllister, 8:00 p.m. $12, $14, $15
Kronos Quartet, Bobby Hutcherson, Joe Henderson, Denny Zeitlin, Larry Grenadier, Eddie Marshall, featuring a new work by Mel Graves, commissioned by Jazz in the City

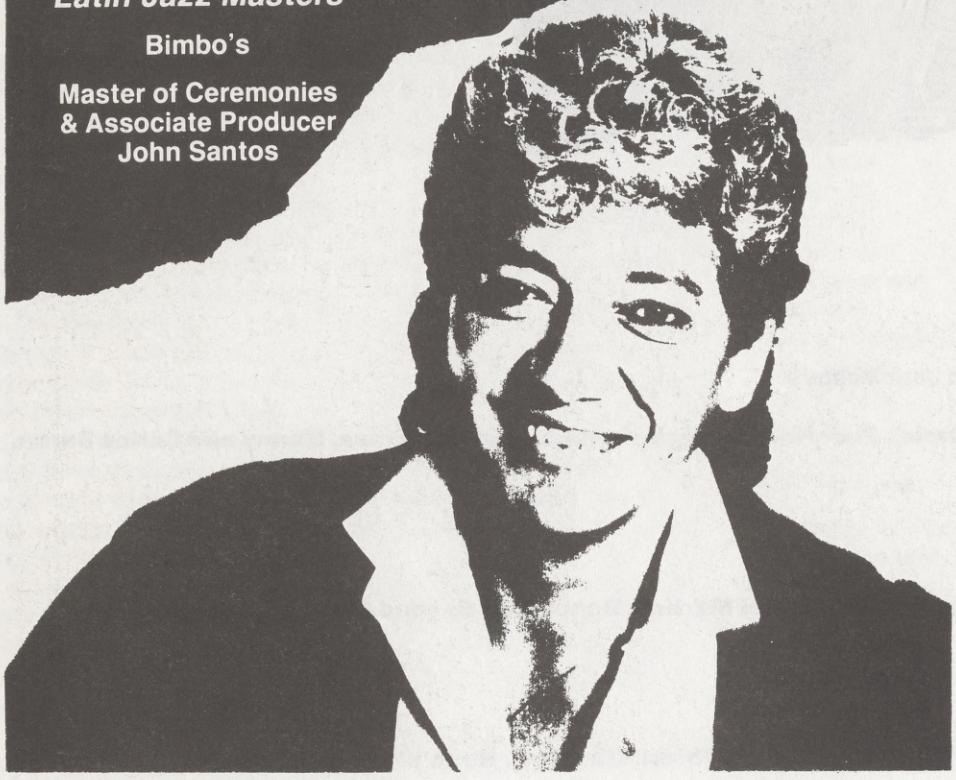
page 30
Saturday, October 17 ***The Songs of Harold Arlen***
Bimbo's, 1025 Columbus Ave, 8:30 p.m. $10
Maria Muldaur, Mary Stallings, Barbara Dane, Rosie Gaines, Weslia Whitfield, Kitty Margolis, Jule Farmer, Merrill Hoover, Harvey Wainapel

FRIDAY, OCTOBER 9

Tribute to Bay Area Latin Jazz Masters

Bimbo's

Master of Ceremonies & Associate Producer John Santos



PETE ESCOVEDO

Born in Pittsburg, California, Pete Escovedo gained widespread attention in the early '70s when he and his brother Coke formed their powerful sixteen-piece Latin-rock band, Azteca. Two albums and subsequent tours raised the Escovedos' profile, and Pete was soon recording and traveling with the Santana band. Increasingly often, Pete was invited to add his percussion to recording sessions by such musicians as Billy Cobham, George Duke, Herbie Hancock, Stephen Stills, Boz Skaggs, Mongo Santamaria, Cal Tjader, and others. As his daughter, Sheila, developed into a formidable drummer and timbales player in her own right, Pete and Sheila assembled a fine band and recorded two albums for Fantasy, *Solo Two* and *Happy Together*. Sheila's career skyrocketed through her liaison with bad boy popmeister Prince, causing Pete to introduce himself onstage jokingly as "Sheila E's papa."

But it doesn't take the glow of Sheila's glamorous life to make people recognize Pete's significance in the Bay Area. In addition to his activity in the former Bay Area Jazz Society and his stint as a nightclub proprietor with Escovedo's in Oakland, Pete has taught in the Bay Area public schools and has lent his expertise to various music clinics and camps. For his efforts, he was honored in the 1983 and '84 Jammie awards as "Jazz Musician of the Year" and "Latin Jazz Musician of the Year." In 1983, Pete and Alex Gonzalez founded EsGo records, releasing first *The Island*, featuring Pete and a superb array of Bay Area musicians, and then *Yesterday's Memories, Tomorrow's Dreams*, a live concert recording of the Pete Escovedo Orchestra. The latter LP was recently picked up and released by Concord Jazz on its new Crossover label.

FRANCISCO AGUABELLA

Since Francisco Aguabella left his native Cuba in 1953 to tour with dancer/choreographer Katherine Dunham, he has been in constant demand, befitting one of the world's greatest conga players.

Born in, Matanzas, a Cuban town with a strong African lineage, Aguabella was initiated into the rites and the drumming of the African-based Santeria religion when he was ten years old. As a young adult, he worked days loading sugar sacks onto cargo ships. At night he played congas in Havana cabarets. His discovery by Dunham opened Aguabella to the world. By the late 1950s he was living in Los Angeles, playing with Dizzy Gillespie, Perez Prado, and others. In 1958 and '59 he played on Mongo Santamaria's first two albums, recorded for Fantasy in Berkeley. For seven years, starting in 1963, Aguabella toured with singer Peggy Lee, and he has recorded with Frank Sinatra and Weather Report as well. In 1971, he joined the San Francisco Latin rock band, Malo, and moved to Oakland shortly thereafter. Last year, Aguabella became the subject of a 30-minute documentary by Bay Area film maker Les Blank. *Sworn to the Drum* was filmed to accompany Blank's feature-length survey of Afro-Cuban music, *Drums Across the Sea*. During his performance at Jazz in the City, it will become evident why Blank and producer Tom Luddy wanted to capture the magic of this master of sacred and secular music.

BENNY VELARDE

For more than 35 years, Benny Velarde has been a key figure in San Francisco music. Born Bayardo Velarde in Panama, he moved to The City with his family in 1945. Deeply influenced by the recordings he heard of the greatest of Cuban orchestras, Velarde started playing bongos while attending Mission High and San Francisco City College. After his professional debut with Salvadorean pianist Luis Alonzo Polio in 1951, he ventured to New York, hungry for exposure to that city's Mambo scene, and hoping to learn timbales. A year later he returned to the Bay Area, having benefitted from a close association with timbalero Tito Puente. Shortly after his return, Velarde was recruited into the original Cal Tjader Quintet, along with Manuel and Carlos Duran, and Edgard Rosales. He appeared on eight Tjader LPs until the band's personnel changes of 1956. Nicknamed "Benny" by Tjader, Velarde spent most of the 1960's leading his own band, Benny Velarde y Sus Pachangueros, playing regularly at such clubs as the Copacabana on Broadway and Sands Ballroom in Oakland. He recorded two of his own albums for Fantasy, *Ay Que Rico* and *La Clave*. At the end of the decade, he co-led a band with fellow Panamanian Carlos Federico, and from 1970 until '74, Velarde was the *de facto* musical leader of the all-star house band at Cesar's Club in North Beach. Since that time he has led the acclaimed Super Combo, and the Montuno All-Stars, a powerful line-up that has included Federico, Pete and Juan Escovedo, Wayne Wallace, Rasul Siddik and others. In addition to his invaluable musical contributions in The City, Velarde has been a music columnist for *El Bohemio* in San Francisco and inaugurated one of the Bay Area's first salsa radio shows.

ARMANDO PERAZA

Much of the world knows Armando Peraza as the flamboyant percussionist with the successful rock band Santana. Indeed, for the past sixteen years, he has added his furious bongo and conga playing to the Santana band, both on record and in concerts around the globe. But Peraza is also one of the most revered percussionists in contemporary Afro-Cuban music, a legendary master whose dazzling, unorthodox style and unique history are inspirations to countless younger musicians. Born in Havana, Cuba, Peraza did not start playing music until he was a young adult. As a teen, he built a reputation as a baseball player, boxer and dancer. In the mid-1940s, after Peraza had taken up the bongos, the famed conga player, "Potato" Valdez, invited him to join the hot Kubavana band, and Peraza gained a new reputation for his amazingly fast, experimental techniques and his flair for showmanship. He first visited the United States in 1949, traveling with the revue Los Diamantes, which also included Mongo Santamaria. Since his style did not fit in with the traditional orientation of many Latin musicians in New York City, Peraza worked from the start in settings that combined jazz and Afro-Cuban idioms. He worked for three years with guitarist Slim Gaillard in San Francisco before being drafted in 1952 by pianist George Shearing. During his eleven years with Shearing, he also recorded extensively with Cal Tjader. Peraza played in Tjader's band from 1964 until he joined Santana in the early '70s. His cumulative experience makes him the most traveled bongo/conga player in the world, and his unflagging energy is still evident in the speed and force of his complicated handwork on the drums.

CARLOS FEDERICO

For over 35 years, much of the Latin music played in the Bay Area has borne the stamp of Carlos Federico. With less recognition than his contributions deserve, Federico has been active as a bandleader, pianist, composer, arranger and educator. He was born in Colon, Panama, in 1930, and started piano lessons at the age of seven. In 1948 he moved to Berkeley, and after graduation from Berkeley High attended both Hayward and San Francisco State Universities. When mambos and cha chas were the rage in the 1950's, he led the Carlos Federico Orchestra at such popular spots as Sand's Ballroom, the Ali Baba, the Copacabana, the Jai Alai, and Sweet's Ballroom. For ten years, the orchestra played Sundays in the Gold Room of the California Hotel, host of the famous "Mambo Sessions" at which Pete and Coke Escovedo and other local musicians jammed. Throughout the 1960's and '70's, Federico has been pianist and/or arranger for such bands as the Perez Prado Orchestra, the Benny Velarde Orchestra, Tomas y la Gran Sultana Orchestra, the Ritmo '74 Orchestra, Orchestra Escencia, Malo and many others. Since receiving his B.A. in music composition from Hayward State in 1975, and his teaching credential in 1980, Federico has conducted salsa workshops at the East Bay Center for the Performing Arts, the Mission Cultural Center, and Laney College; and he has organized the only college level salsa class on the West Coast. The course, held at Merritt College in Oakland, not only gives college credit for learning the music, but it supplies Federico's current band, Salsacion Orchestra, with many of its fine players.

CAL TJADER REUNION BAND

Cal Tjader 1925-1983

Few names are as closely associated with the heyday of San Francisco jazz as that

of vibist Cal Tjader. Although born in St. Louis, Missouri, it was in San Francisco, after playing with Dave Brubeck and George Shearing, that Tjader formed the Latin jazz band for which he was first famous. While he played Afro-Cuban-influenced jazz in a lighter, more buttoned-down style than was current in New York in the 1950s, he was able to extend the popularity of the music through his fine touch, and he always chose extremely capable and versatile sidemen. His original Quintet included pianist Manuel Duran, bassist Carlos Duran, conga player Edgard Rosales and timbales player Bayardo Velarde; and later line-ups included Willie Bobo and Mongo Santamaria. (Many of Tjader's early recordings for Fantasy have recently been reissued as part of that company's "Original Jazz Classics" series.) Towards the end of his life, Tjader recorded regularly for Concord Picante, the label he inaugurated with his Grammy-winning *La Onda Va Bien*. Three of the players who make up this special Jazz in the City reunion band were regular members of Tjader's band in his final years.

ROB FISHER

Like many of the musicians that played with Cal Tjader, Rob Fisher's time is in great demand. His full sound and sensitive playing make him one of the busiest bassists in the Bay Area. He played six years with Tjader, and his bass can be heard on record with Tania Maria, Carmen McRae, and Chet Baker.

VINCE LATEANO

Sacramento native Vince Lateano started playing when he was fourteen, and was on the road with Carmen Cavalero by the time he was nineteen. After a three-year stint in the Army, ending in 1966, Lateano settled down in San Francisco; but in 1971 he was on the road again, this time with Woody Herman. Because of his light touch and elegant time-keeping, Lateano is in constant demand around the Bay Area and beyond. Eddie Duran, Earl Hines, Vince Guaraldi, Carmen McRae and Mark Murphy are just a few of the artists who have tapped into Lateano's talents for performances and recording. Adept at capturing subtle nuances of rhythm with his stick and brush work, Lateano was especially atuned to the music of Cal Tjader. During their five years together, Lateano played on five Tjader albums, including *La Onda Va Bien* and the Grammy-nominated *Gozame Pero Ya*.

JOHN SANTOS

Emcee John Santos is well on his way to becoming a Latin jazz legend the magnitude of those he will be introducing tonight. He has played percussion with Pete Escovedo, Tito Puente, Sheila E, Yma Sumac, Buddy Collete, Orquesta Sabor, Quicksilver Messenger Service, and Mark Levine, to name but a few. He recently played with Trio Altamira at Davies Symphony Hall. Since 1968, John has studied traditional and contemporary Latin music forms, and has presented cultural events and lectures to local schools, universities, and community organizations. He teaches percussion at the Haight Ashbury Music Center, has organized and produced radio and television broadcasts pertaining to the Latin music scene, and is founder and president of both Machete Records and San Leon Music Publishing Company. He hosts a radio show every Friday morning on KPOO featuring the best of traditional and contemporary Latin jazz.

MARK LEVINE

Although a capable trombonist and a fine composer/arranger, Mark Levine is best known for his marvelous piano work in a wide variety of contexts, from the swinging Latin jazz of Tjader to the smouldering soul jazz of Houston Person. Born and raised in Concord, New Hampshire, Levine has worked with Milt Jackson, Woody Shaw, Sonny Stitt, Blue Mitchell, Harold Land, Bobby Hutcherson, Joe Henderson, Luis Gasca, and with Mongo Santamaria & Willie Bobo. Last year, Levine released his third LP, *Smiley & Me* (Cameo), an excellent duet album with drummer Smiley Winters. His previous releases include *Up 'Til Now* on Catalyst, and *Concepts* on Concord Jazz. Like Lateano, Levine appeared on five albums with Cal Tjader during his years in the band. He can also be heard on the Concord Picante recordings of Poncho Sanchez.

ROGER GLENN

Born to a master trombonist (Tyree Glenn) with the Armstrong and Ellington bands, Roger Glenn has been playing flute all his life. Roger's Latin influence may be heard on Cal Tjader's Grammy award-winning album, La Onda Va Bien. He has played with Dizzy Gillespie, Herbie Mann; recorded with Peaches and Herb and has recorded his own album, "Reachin' " on Fantasy label.

DE LEON ARTISTS

salutes the 4th annual
Jazz in the City

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Paquito D'Rivera
Jack DeJohnette &
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Tania Maria
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Carmen McRae
Mark Murphy
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Jazz

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9 pm–1 am	Richard "Groove" Holmes
	Saturday OCTOBER 10
9 pm–1 am	Richard "Groove" Holmes
	Sunday OCTOBER 11
9 pm– 1 am	The City's Best Jam Session
	Monday OCTOBER 12
9 pm–1 am	Duval's Fourcast
	Tuesday OCTOBER 13
9 pm–1 am	Smiley Winters
	Wednesday OCTOBER 14
9 pm–1 am	Kitty Margolis
	Thursday OCTOBER 15
9 pm–1 am	David "Fathead" Newman
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9 pm–1 am	David "Fathead" Newman
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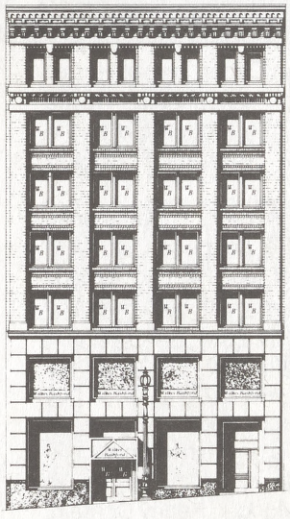

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SATURDAY, OCTOBER 10

Bebop

Bimbo's

Master of Ceremonies: Bob Parlocha

TONY WILLIAMS QUINTET

When Tony Williams stormed New York in 1962, at the age of 17, and joined the legendary Miles Davis Quintet, which also included bassist Ron Carter, pianist Herbie Hancock and tenor saxophonist Wayne Shorter, he was quickly recognized as the leader of a new generation of jazz drummers.

Born in Chicago in 1945, Williams grew up in Boston, where he began studying music at the age of ten. He had already collaborated extensively with Sam Rivers by the time he moved to New York City and began playing with alto great Jackie McLean. Before he was old enough to buy a drink in the clubs where he played, Williams was a regular in the rhythm section for such Blue Note recording artists as McLean, Grachan Moncur, Kenny Dorham, and Herbie Hancock. His imagination came into full bloom when he joined the Miles Davis Quintet, adding with his percussion new colors, shadings and accents to the expansive Davis sound. After playing on such albums as *Miles Smiles, Sorcerer, Nefertiti, Miles in the Sky, Filles de Kilimanjaro* and *In A Silent Way,* Williams left Davis and formed his Lifetime band with organist Larry Young and guitarist John McLaughlin. In 1965 he recorded his first album as a bandleader, *Lifetime.* Like Davis, he became a prime mover in the development of jazz-rock fusion.

In the late 1970s, Williams was reunited with Carter, Hancock and Shorter, in the VSOP Quintet, reviving the sound and spirit of the classic Davis band, with Freddie Hubbard taking the trumpet chair. Williams also played with pianist McCoy Tyner and recorded the multi-faceted *Joy of Flying* for Columbia.

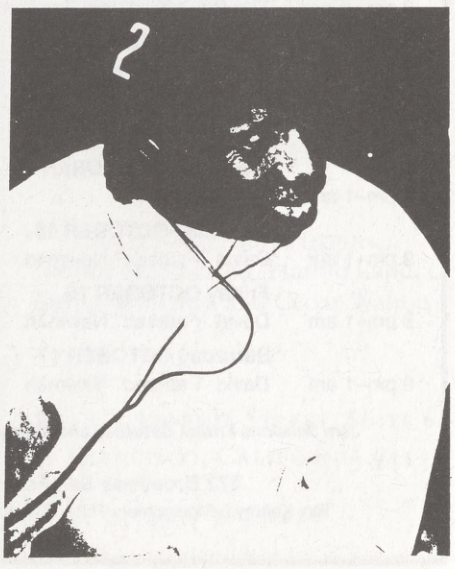
Williams' trademark drumming has never been far from the heartbeat of the jazz scene since his days as a teen prodigy, but it was only in 1985 that he resumed the role of bandleader and the higher profile that goes with it. Recording again with Blue Note Records, as in the early sixties, Williams released *Foreign Intrigue* in 1985, followed by *Civilization* early this year. The band that coalesced with the recording of the newest album—featuring trumpeter Wallace Roney, saxophonist Billy Pierce, pianist Mulgrew Miller and bassist Charnett Moffett—is the quintet that Williams brings to Jazz in the City. With his resumption of bandleading duties, he joins the ranks of such percussionist kingpins as Max Roach, Jack DeJohnette and, of course, Art Blakey. Indeed, Miller, Roney and Pierce are veterans of Blakey's Jazz Messengers, and driven by Williams' powerful rhythms they update the message of Blakey's driving hard-bop with the freewheeling energy that has always marked Williams' music.

BUDDY MONTGOMERY

After a long absence from recording, pianist Buddy Montgomery returned to the studio last year to record *Ties of Love.* The appropriately-titled album marked the reunion of Montgomery with his old friend, producer Orrin Keepnews. It had been Keepnews' "discovery" (through Cannonball Adderley) of Buddy's older brother, guitarist Wes, that had raised Montgomery's career to a new level in the early 1960s. Now it is Keepnews' Landmark label that is bringing the pianist back into the limelight.

Born in Indianapolis in 1930, Buddy was a professional musician by age 18. He worked with Big Joe Turner and turned down an invitation to tour with Charlie Parker before he joined his oldest brother, bassist Monk, in Seattle. As the Mastersounds, Buddy and Monk (joined on an early recording date by brother Wes) successfully established themselves on the West Coast, working for a while out of San Francisco. For a brief time in 1960, Buddy played vibes with Miles Davis—but the bulk of his work in the 1960s came as the youngest member of the Montgomery Brothers, with Wes leading the way until his untimely death in 1968.

Since 1969, Buddy has spent most of his time in Milwaukee, playing clubs and concerts, working as a music consultant and instructor for inner-city youth, producing concerts and conducting clinics and workshops. In the early '80's he returned to the West Coast, settling in the Bay Area and becoming a regular performer at such clubs as Milestones in San Francisco, and the New Orleans Bar & Grill in Oakland.



MEL MARTIN'S BEBOP AND BEYOND

"Calling it 'Bebop and Beyond' took the limitations off the band, yet displayed the roots right in the title, right out in front," says reed player Mel Martin, "and that should make it very clear what we're about." From the outset, when Martin organized Bebop and Beyond in 1983, his intent was obvious. The veteran Bay Area jazzman brought together several of the region's finest jazz artists to play a repertoire of America's "classical music." In Martin's mind, the music of Charlie Parker, Dizzy Gillespie, Tadd Dameron, Thelonious Monk, Bud Powell and others should be accorded the same respect and granted the same civic support as opera and ballet. "Music is entertainment," he grants, "but classic music goes beyond mere entertainment. That's art. Art can be very entertaining, but art is something that rises above that and is timeless. If art is timeless, then I can go anywhere in time and find art that is valid today. And that's how I feel about bebop and modern jazz."

Martin's musical experience goes well beyond bebop, including his popular Bay Area band, Listen, in the 1970s, rock work with Boz Scaggs, Cold Blood, and Santana, contributions to Stewart Copeland's *Rumblefish* soundtrack, music for the *Twilight Zone* television series, collaborations with tabla master Zakir Hussain and performances with Charlie Haden's Liberation Orchestra.

In 1983, Martin gathered a group of like-minded musicians to record *Bebop and Beyond* (Concord Jazz) and to establish an ongoing repertory ensemble of the same name. Trumpeter Warren Gale was born in Los Angeles and moved to the Bay Area by way of New York, where he worked with Horace Silver, Joe Henderson and others. In addition to soloist roles with the groups of Stan Kenton, Buddy Rich, Claude Thornhill and Charlie Haden, Gale has recently been playing and recording with TRPTS, Mike Vax's brassy repertory band. Massachusetts-born guitarist Bruce Forman is well-known to the bebop fans of Richie Cole, and has recorded fine albums for Muse and Concord, both as a leader and in tandem with pianist George Cables. Bassist Frank Tusa worked through the ranks of his native New York City, playing with Booker Ervin, Art Blakey, Dave Liebman, Lee Konitz and others. Since moving to the Bay Area, he has been in constant demand for his solid rhythmic anchoring and eloquent, melodic solos. Massachusetts-born drummer Eddie Marshall, who provides the percussive undercurrents and powerfully precise accents for Bebop and Beyond, brings years of experience accumulated with Toshiko Akiyoshi, Sam Rivers, Stan Getz, Dexter Gordon, George Benson, Bobby Hutcherson, and others. Together, the band preserves and extends the classical music known as bebop, with tireless, and timeless, vigor and commitment.

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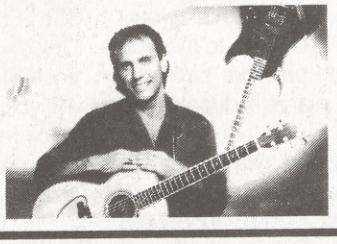

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SUNDAY, OCTOBER 11

Gospel

Grace Cathedral

Mistress of Ceremonies: Dorothy Stanton

Rev. WALTER HAWKINS AND THE LOVE CENTER CHOIR

When Walter Hawkins was nineteen years old, he sang on his first recording session, *Let Us Go Into the House of the Lord,* a low-budget project by the Northern California State Youth Choir, led by Walter's older brother, Edwin. That was 1968, and the following year one song from the album, "Oh Happy Day," took the pop world by storm, garnering tremendous airplay and selling well over a million copies. In 1973, after recording and touring with the Edwin Hawkins Singers, Walter entered the ministry and founded his own church, *Love Center,* in Oakland. By 1975 he had amassed his dynamic 20-voice Love Center Choir and recorded it live in his original church, Berkeley's Ephesian Church of God in Christ, where "Oh Happy Day" had been recorded. Released by Light Records, *Love Alive* became one of the biggest selling gospel albums of the decade. Since then the Love Center Choir has grown to over 80 voices and has recorded the Grammy-nominated *Love Alive II* and *Love Alive III.* Hawkins has also recorded a solo album, *I Feel Like Singing* (Light/Elektra). He has also produced albums for Shirley Miller, Dannibelle, and his youngest sister, Lynette Hawkins, and has been instrumental in the gospel and pop crossover successes of his wife, Tramaine. As Bay Area critic Lee Hildebrand writes, "Walter Hawkins and the Love Center Choir have effectively bridged the gap between the traditional and progressive strains in today's music, which may well be the key to their enormous success."

OAKLAND INTERFAITH CHOIR

Director Terrance Kelly describes the Oakland Interfaith Gospel Choir as "a vessel of light as well as harmonious sound," and he sees its role as "cultivating the light from within until it becomes a beacon of light for those who need inspiration." The choir was founded in March of 1986, but its roots go back much further—through the Cazadero Jazz Camp gospel choir workshops of his mother, Faye Kelly, to the rich musical heritage which was his birthright as son of respected pianist/educator Ed Kelly.

When Faye Kelly passed away, Terrance assumed the musical direction of the choir; and as Cazadero Jazz Camp underwent changes and became the Jazz Camp of the Santa Cruz Mountains, he organized it into a year-round endeavor. The choir's 45 members come from every walk of life, and represent virtually every faith from Unitarian to Catholic, Buddhist to Jewish. They rehearse weekly and play monthly at the First Unitarian Church of Oakland, and have performed over the past few years at Allen Temple Baptist Church, True Vine Church, Mount Zion Church, Stanford University, the San Francisco First Night Celebration, Oakland's Festival at the Lake, and at Yoshi's. In addition to the soaring blend of 45 voices, the Oakland Interfaith Gospel Choir features the piano and organ accompaniment of Ellen Hoffman and Bay Area jazz legend, Ed Kelly.

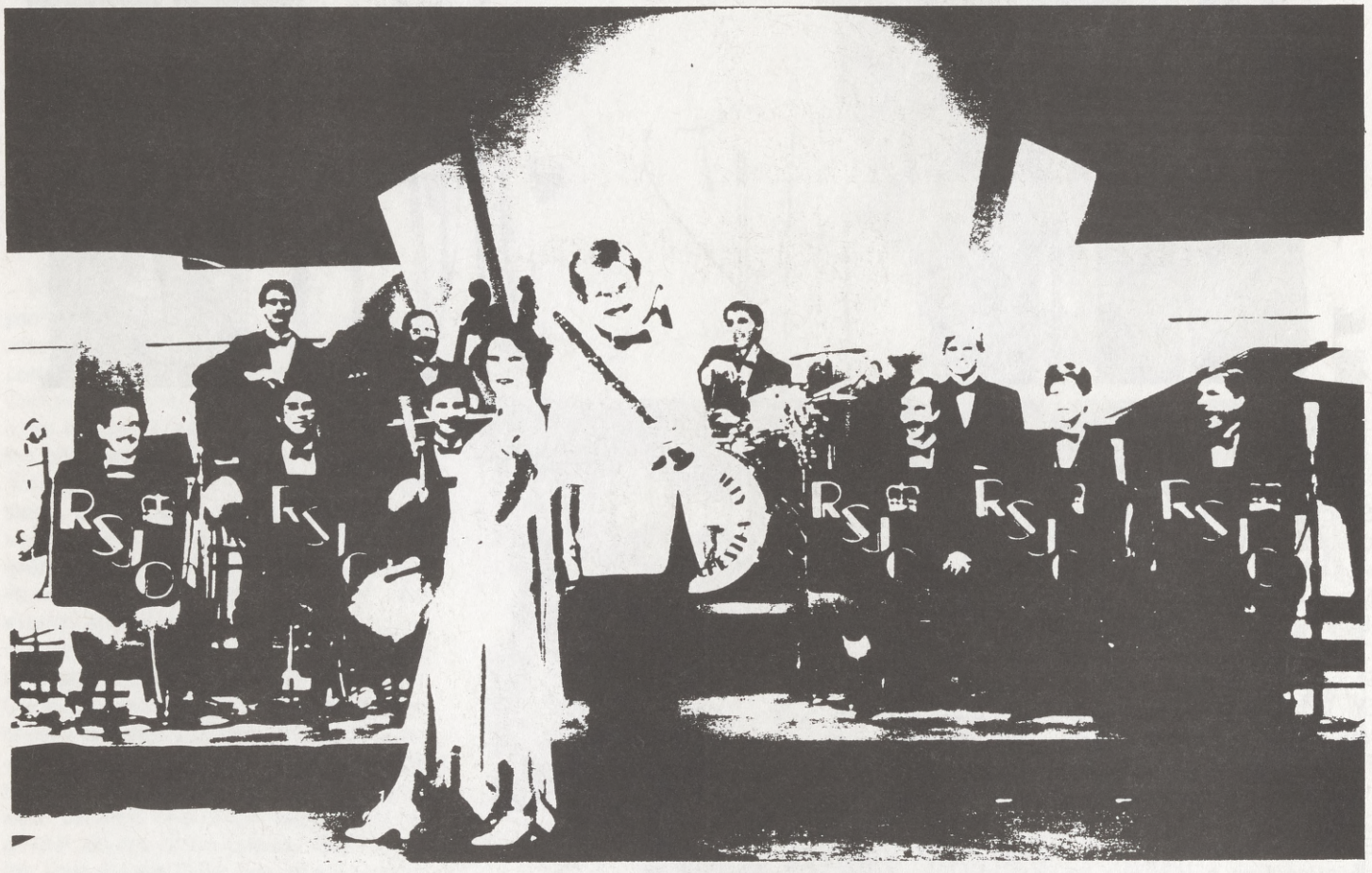
NOAH'S ARK SPECIALS

For the past seven years, the Noah's Ark Specials have taken audiences to heights of ecstacy with their stunning vocal harmonies. The group was born shortly after Paul Foster, Jr., Fred Jackson and the Reverend Tommie Bradford opened Noah's Ark Gospel Chateau on MacDonald Avenue in Richmond. Foster is the son of Paul Foster, Sr., who sang second lead with the legendary Soul Stirrers (who counted Robert Harris and Sam Cooke among its members), and had organized his own gospel groups, the Gospel Tones and the Brothers And Others. He and Jackson had been longtime friends and Rev. Bradford had been their pastor at his Independent Holiness Non-Denominational Evangelical Church in Richmond. Their Chateau has hosted numerous performances by top touring gospel artists, and the Specials have shared stages with Rance Allen, the original Soul Stirrers, the Clark Sisters, and others. The group is a family affair, featuring Paul Foster, Jr.'s sisters and wife, his wife's sister and brother, and three members of the Jackson family. According to Lee Hildebrand, they make up "one of the few groups that effectively combines the choir and quartet traditions in black gospel music."

MONDAY, OCTOBER 12

Traditional Jazz

aboard Hornblower Yachts'
City of San Francisco



DON NEELY'S ROYAL SOCIETY JAZZ ORCHESTRA

For the third straight year, revelers on board the *City of San Francisco* will swing and sway, gasp and giggle to the sweet and saucy delights of Don Neely's Royal Society Jazz Orchestra. Fronting the band in his white tuxedo coat, rimless glasses and slicked-back blonde hair, reedman extraordinaire Neely looks a little like a caricature modelled after Glenn Miller and Paul Whiteman. When the RSJO's vocalist, Carla Norman, enters the scene in her deco dress and tightly waved hair, the nostalgic effect is complete. But Neely, Norman and the rest of the RSJO take their Jazz Age music seriously. "My goal," Neely told the SF Chronicle's Calvin Ahlgren, "has always been to recreate it the way it was played at that time . . . to emulate the best that was to be had." From over 300 charts culled from the varied music of the 1920's and '30's, the RSJO recreates the sounds of Harlem, Hollywood, New Orleans and vaudeville. "The era was very diverse in styles," Neely continued. "We try to keep the best of all of them. I think the music runs the gamut between being extremely silly to very profound."

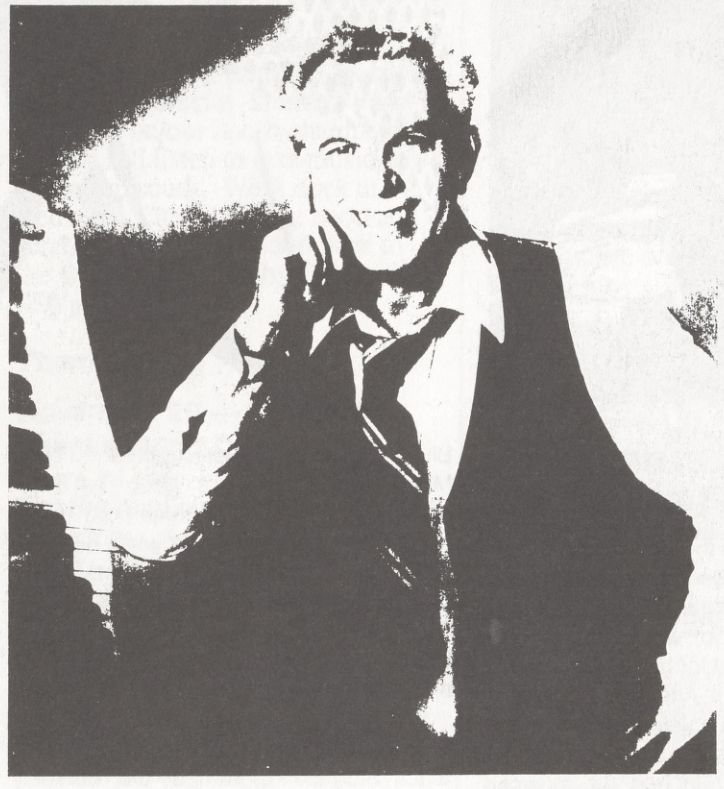
The inspiration for RSJO came just over ten years ago when Neely, born in Hollister, put together a band with fellow music students at San Jose State. Before long, the band was playing regularly at Turk Murphy's famous club, Earthquake McGoons. Norman, from Southern California, fit the bill perfectly as singer (and later as Neely's wife), combining the period looks with a splendid voice.

The band's performance circuit has expanded from dances at the Mark Hopkins and Claremont Hotels, to include concerts and the Old First Church and frequent sell-out dance concerts at the Great American Music Hall. Last year KQED produced an RSJO television concert show, complete with elaborate deco sets, tap dancers and eccentric hoofers, and a dance-crazy audience of elegantly dressed swells. Recently, the Don Neely Royal Society Sextet was hired by Fairmont Hotel to play the New Orleans Room, the final haunt of the late Turk Murphy. The sweet sounds of the RSJO's success confirm the timeless appeal of good music from any era.

MAGNOLIA JAZZ ORCHESTRA

Since 1975, the Magnolia Jazz Orchestra has been sparking audiences with its cheerful sounds of the 1920's, '30's and '40's. Traditionalists with a passion for New Orleans, swing and Dixieland jazz, the Magnolias have provided entertainment for parties, picnics, parades, luncheons, banquets, dinner dances, and concerts. They play in configurations ranging from trios to the full nine-man band, with the kind of flexibility that is also reflected in their music. Whether strolling through garden receptions or marching in grand parade style, they play with infectious snap and verve.

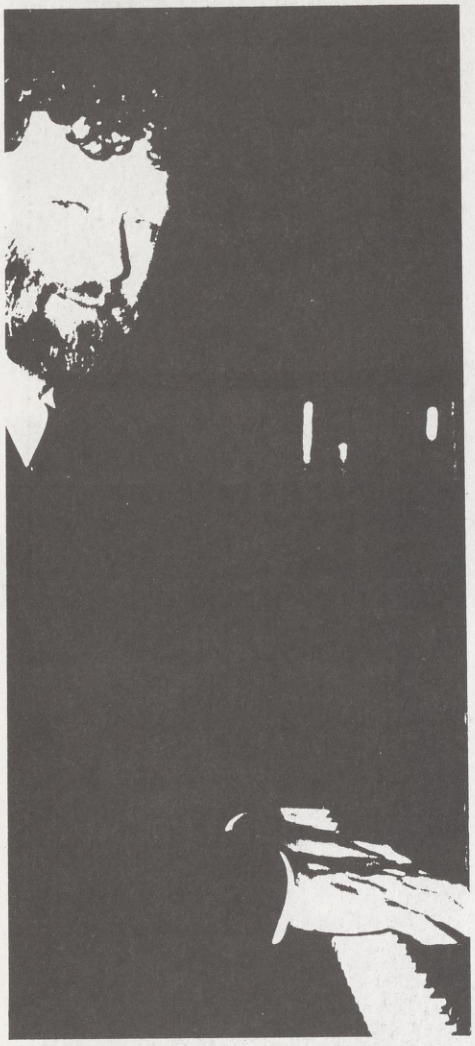
Although best known around the South Bay, where bandmembers play regularly at such spots as Louisiana Territory in Mountain View, the California Cafe in Palo Alto and Calico Kate's in San Jose, the group has toured as far afield as New England and the Midwest, and has been featured at Dixieland festivals throughout California and across the country. In addition to its busy performance schedule, the Magnolia Jazz Orchestra has recorded seven albums, including collaborations with Art Hodes, and Jimmy Mazzy & Walt Sereth. The repertoire includes such ever-popular chestnuts as "When the Saints Go Marching In," "See See Rider," "Beale Street Blues," "Corrine Corrina" and "Sheik of Araby," such saintly numbers as "A Closer Walk With Thee," "In the Sweet Bye and Bye" and "What a Friend We Have In Jesus," and such crowd-ticklers as "Shake That Thing," "All the Girls Go Crazy" and "I Ain't Gonna Give Nobody None of My Jelly Roll." The MJO's good time sounds will mesh perfectly with the high spirits of Jazz in the City's Traditional Jazz Cruise.



WALLY ROSE

When the other musicians of the legendary Lu Watters Yerba Buena Jazz Band needed a breather during their long dance sets, Wally Rose introduced his ragtime piano solos. That was back in the early 1940's when the Watters band was still on the way to stardom, rehearsing at the Big Bear in remote Redwood Canyon, and playing its increasingly popular sets at the Dawn Club. When the band recorded its first album in December, 1941, Rose cut "Black and White Rag," and thereafter was featured soloist whenever the band recorded.

Born in Oakland in 1913, Rose won a year's study with Elizabeth Simpson through a high school contest. During summer vacations, he traveled the world as ship's pianist for the President Line. After working for a decade with Lu Watters, starting in 1939, Rose played with Bob Scobey in the early 'fifties, and spent several years with the Turk Murphy Band. In addition to his ragtime recordings and performances, Rose has appeared with the San Francisco Symphony, playing Gershwin's "Rhapsody in Blue," and with Arthur Fiedler, playing Gershwin's "Concerto in F." Rose was named the 1987 "Santa Rosa Jazzman of the Year" by the Santa Rosa Dixieland Jazz Festival, at which he played in August.



RAY SKJELBRED AND BARBARA LASHLEY

Since he moved to the Bay Area in 1969, Ray Skjelbred has risen through the ranks of the region's fine traditional pianists. He was born in Chicago, where he played accordion and rooted for his beloved Cubs throughout the 1950's. After studying piano with Johnny Wittwer, a veteran player with Lu Watters, Jack Teagarden and Wingy Malone, Skjelbred launched his musical career with his Great Excelsior Jazz Band in Seattle in the early 1960's. When he moved to Berkeley at the end of the decade, he fell in with such musicians as Turk Murphy, Barbara Lashley, Dick Oxtot and Richard Hadlock. During the '70's, Skjelbred led the Berkeley Rhythm Band, which recorded on its own label, and was featured at the piano in the rustic Bull Valley Inn in Port Costa. From 1983 through 1986, he contributed his rousing two-fisted pianistics to the legendary Turk Murphy Jazz Band.

Last year, Skjelbred released his latest LP, *Stompin' 'Em Down,* on the Stomp Off label, featuring Hal Smith on drums. Through such numbers as "Hesitation Blues," "Can't We Get Together," "Lover Man," Louis Armstrong's "Drop That Sack" and Alex Hill's title cut, Skjelbred romps across the keyboard with what S.F. Examiner critic Phil Elwood has called "astonishingly sophisticated harmonic ideas." Skjelbred names such pianists as Earl Hines, Jess Stacy, Joe Sullivan, Art Hodes and George Zack as important influences.

Barbara Lashley moved to Berkeley from Washington, DC in 1974, to enroll in the Black Studies Program at UC Berkeley. While earning her BA, she simultaneously studied the history of female jazz vocalists of the 20th century, and continued her studies in the graduate Folklore department. In 1979, influenced by such pre-bop singers as Billie Holiday, Ethel Waters and Ivy Anderson, Lashley began singing professionally— first with Manny Funk's Casa Bonita Orchestra, later with Earl "Fatha" Hines, the Gene Gilbeaux Swing Orchestra, Bill Bell's Swing Orchestra, Dick Oxtot's Golden Age Jazz Band, Jimmy Diamond's Nob Hill Band, and the San Francisco Swing Express. She also directed the popular Friday Tea Dances at the Shattuck Hotel in Berkeley. Since 1981, Barbara Lashley and Ray Skjelbred have worked together in a "golden age" jazz band that stomps, swings and sashays through the music of the 1930's and '40's. Lashley's first album, *How Long Has This Been Going On?* (on the appropriately named Shoestring Label), was released in 1984, and prominently featured Skjelbred's Chicago style piano. With their commitment to great songs from a bygone era, Skjelbred and Lashley are a vintage combination.

HORNBLOWER YACHTS PRESENTS

Calendar of Events

We've got a full schedule of great fall and holiday celebrations coming up. Unfortunately, due to space limitations, we can't list everything here. Please check with a reservationist for full details: **415/434-0300**.

OCTOBER

October 31 — Saturday
Halloween
Dinner Dance Cruise
7:30 - 11 pm
Whether you come as Captain Hook, the Queen Mary or the Golden Gate Bridge, we'll be glad to have you aboard! Live music, four-course dinner with special drinks, and lots of scary decorations. Prizes for the best costumes.
$59/person

NOVEMBER

November 12 — Thursday
Caribbean Night
Dinner Dance Cruise
7:30 - 10:30 pm
Catch our Jamaican celebration on the San Francisco Bay! This fun event features hot Caribbean music, dancing and colorful decorations.
$54/person

November 13 — Friday
Horatio Hornblower's
Birthday Party &
Dinner Dance Cruise
7:30 - 11 pm
An evening of elegant dining and dancing, with a special champagne toast and a three-tiered birthday cake on each deck. As a special treat, Horatio's ghost may even put in a surprise appearance!
$54/person

HORNBLOWER PARTY YACHTS

CELEBRATIONS *On The Bay*

November 22 — Saturday
Stanford/Cal
Big Game Brunch Cruise
8:30 am - 12 noon
Join us for brunch and a spirited cruise embarking from the Marriott Inn in the Berkeley Marina. Fans will feast on our lavish champagne brunch and listen to jazz musicians as we sail south. We'll dock at the Redwood City Marina at noon and send you to the game and back to the Berkeley Marina by charter bus.
$50/person

Thanksgiving

November 26 — Thursday
Thanksgiving Day Brunch
11 am - 1 pm
The finest turkey brunch with all the trimmings. A grand view, live jazz music. Show your family and guests the beautiful San Francisco Bay at its best!
$35/person
$17.50/children under 12

November 28 — Sunday
Post-Thanksgiving Day
Brunch Cruise
11 am - 1:30 pm
Treat your friends or family to this holiday feast! Lots of turkey, live music, and fun for everyone.
$29/person

Call today for reservations:
415/434-0300

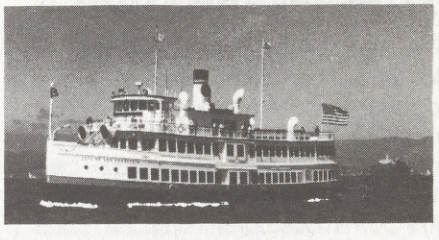
DECEMBER

All through the season we've planned **Special Holiday Dinners, Luncheons** and **Brunches.** Celebrate the holiday season aboard **City of San Francisco** for individually ticketed cruises or charter your own yacht!

Holiday Brunch Cruises
11 am - 1 pm
The perfect way treat yourself and keep your holiday spirits high!
$29/person

Holiday Lunch Cruises
12 - 1:30 pm
Our wonderful holiday buffet lunch with special drinks of the season.
$24/person

Holiday Dinner Cruises
Full four-course dinner, dancing, and romance on the Bay!
$54/person



December 25 — Friday
Christmas Dinner Cruise
7:30 - 11 pm
Make Christmas night a night to remember. Bring your loved ones together for a magical cruise on the peaceful San Francisco Bay.
$54/person

December 31 — Thursday
New Year's Eve Cruises
9 pm - 1 am
Sail into the New Year with us on the beautiful San Francisco Bay. This black tie affair features formal dining, abundant champagne and drinks, and lots of fun! Call now to reserve your tickets.
$150/person (standard bar, tax and tip included in this price)

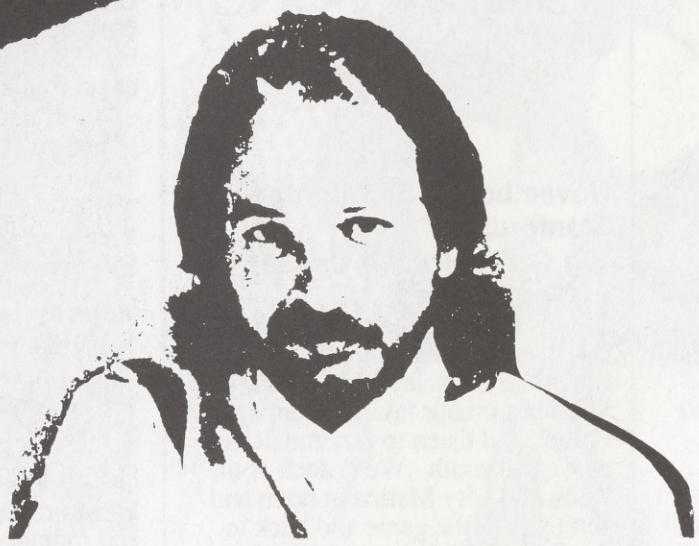
Nightly Dinner Dance ♦ Friday Lunch ♦ Weekend Brunch

Tax and gratuities not included in prices listed.

TUESDAY, OCTOBER 13

Fusion

Great American Music Hall



VITAL INFORMATION

"The idea behind Vital Information is world music consciousness," says the band's founder, Steve Smith. If the notion is grandiose, Smith and his partners pare it down to a workable concept on their newest album, *Global Beat.* Anchored by Smith's powerhouse drumming, the group proceeds from the intersection of jazz and rock, and ventures onto the byways of reggae, African, R&B, calypso and Latin music. Originally a side project that Smith drummed up when he was a member of the platinum-tinged hard-rock band Journey, Vital Information has since sifted into a stable line-up. After Smith recorded two solo albums for Columbia Records, *Vital Information* in 1983 and *Orion* in 1984, he elicited commitments from the other bandmembers, and Vital Information took shape as an ongoing band.

The band's recent history seems firmly rooted in Bay Area rock. Smith powered his way into the bigtime when he joined Journey in 1978. Keyboardist Tom Coster, who joined Vital Information after the release of *Orion,* was a longstanding member of Santana. (He has also released two solo albums, *Ivory Expedition* and T.C., both featuring Steve Smith.) But both Smith and Coster had been deeply involved in jazz before their paths crossed in the San Francisco rock scene in 1978.

Smith's jazz interests were evident during his high school years near Boston. Even before he graduated, he was invited to play in the Bridgewater State College Big Band. His high school mates included bassist Tim Landers (former member of the band) and saxophonist Dave Wilczewski (currently with the band). After high school, Smith and Landers attended the Berklee College of Music and Wilczewski attended the New England Conservatory of Music. When they launched their professional careers Wilczewski and Smith moved to Los Angeles while Landers took his bass to New York. Individually, they worked with such high-energy jazz fusion artists as Jean-Luc Ponty and Narada Micheal Walden. It was only natural that Smith, when he organized his first solo project, should invite his old chums to join the sessions, which also included guitarists Mike Stern and Dean Brown. When Vital Information took permanent form, the empathy that the three had developed in their early years, the experience they had accumulated alongside various luminaries, and the interests they had cultivated in international "crossovers" provided a jazz-and-rock-solid foundation. Coster, an accomplished colorist and soloist on organ and electric keyboards, now getting a chance to stretch out on acoustic piano, supplied the last vital elements. The quartet came of age during the period when fusion became established as a viable realm of genuine experimentation, and with its energetic, eclectic approach, Vital Information moves the music forward in the '80's. Apperaring in the group for Jazz in the City are Smith, Coster, Wilczewski, Torsten de Winkel on guitar and Kai Eckhardt-Karpeh.

HENRY KAISER AND DAROL ANGER

The only thing to expect from improvising guitarist Henry Kaiser and "new acoustic" violinist Darol Anger is surprise. On the surface, where most popular music operates, their collaboration would seem to be unlikely, if not unwieldy. The Oakland-born Kaiser is a veteran of over 50 recordings and countless concert appearances, and his electric guitar work is commonly associated with the disruptive sounds of the avant garde. Anger, born in Seattle, came to prominence with the David Grisman Quartet and co-founded the popular Montreux Band with pianist Barbara Higbie and guitarist/mandolinist Mike Marshall. Both men have built their musical careers by confounding conventional categories and it is that rigorous eclecticism that creates the common ground upon which they can meet for Jazz in the City.

"You can listen to Bob Wills' fiddle playing or Vietnamese zither music or Japanese monster movies," says Kaiser, who grew up listening to rock and experimental music on "free form" radio. "The bottom line is just expression. I do like things that are complex, that have a lot of information, that make you think or bring out new feelings. I like things that surprise me." To that end, Kaiser has worked with a boggling array of artists including Herbie Hancock, Rova Saxophone Quartet, guitarist Fred Frith, Ryuichi Sakamoto, Material, the Golden Palominos, and British folk-rocker Richard Thompson. The latter is a member of the rock quartet including Frith and former Captain Beefheart drummer John French, which just recorded *Live, Love, Larf & Loaf* (Rhino). So far this year Kaiser has released a solo synclavier album, and a record with a band called Crazy Backwards Alphabet (both on SST)—a mere nine or ten more are in the works.

Anger, born in Seattle, fiddled in rock and bluegrass bands while attending the University of California at Santa Cruz. After joining mandolinist David Grisman's group in 1975, he starting experimenting more and more with the folk, jazz, and bluegrass idioms of Grisman's "dawg" music. Whether in duos with Higbie and Marshall, in fiddle superjams or in the evanescent East Bay aggregation known as Saheeb, Anger furthered the cause and extended the parameters of "new acoustic music." Now an established recording and touring artist for the Windham Hill label, Anger is no less free spirited and adventurous. Last year he sat in with Invite the Spirit, a Kaiser project featuring Korean master Sang Won Park and percussionist Charles K. Noyes, and this year he will contribute to that group's next album—along with Richard Thompson, Hamsa Al Din, Zakir Hussein and Anthony Braxton. Whatever Anger and Kaiser have in mind for Jazz in the City will surely shatter any preconceived notions of fusion.

Jazz & All That Art on Fillmore

Saturday & Sunday
October 10 and 11
10 a.m. to 6 p.m.

• Art • Crafts
• Wine • Food
• Fashions • Jazz

On Fillmore between Clay & Post
Featuring on the Main Stage at California St. -
Saturday:

10:00 AM - Bill DeLisle
1987 Cabaret Gold Award Winner -
at the Grand Piano

11:00 Fashion Show from Fillmore Boutique

12:00 Opening Ceremonies

12:45 Guest Artists -
Bobby Hutcherson, vibist
Bishop Norman Williams, saxophone
Vocalist, Mary Stallings
with the Dick Whittington Trio

4:00 Rhythm and Rhyme - Jazz Fusion

Sunday:

10:00 AM - Bill DeLisle at the piano

11:00 Theresa Murphy's Window Seat -
acoustic guitar

12:00 Guest Artists
with Dick Whittington Trio

3:15 Critical Parts - progressive Jazz

4:15 Sonny Lewis Sextet
also featuring the music of
Timothy Enos Jazz Explosion
at Post St. Stage
Nuclear Whales Saxophone Orchestra
and Duo Essence

San Francisco's FREE Outdoor Jazz Festival

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WEDNESDAY, OCTOBER 14

Youth in Jazz

Union Square

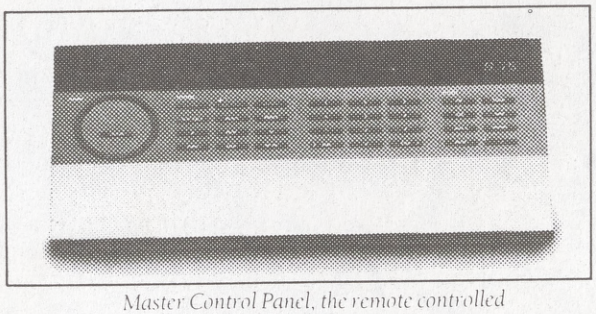
MENLO-ATHERTON HIGH SCHOOL BIG BAND

Director Frank Moura, graduate of San Francisco State College and veteran of the Bay Area jazz circuit of the 1960's, has been teaching music since 1968. Influenced by the sounds of Count Basie, Buddy Rich, Stan Kenton and Woody Herman, he started the Menlo-Atherton High School Big Band back in 1971. The eighteen member band, with fresh personnel each Fall, is a perennial finalist at the Reno Jazz Festival. In recent years, the band has made four European tours, and has performed at the North Sea Jazz Festival in the Haag, at the Antibes Festival, and at the Montreaux Festival.

CHAUTAUQUA

Chautauqua, a quartet consisting of Phil and Larry Grenadier, David Jensen, and Jeff Ballard, represents some of the finest young talent in the Bay Area today. The brothers Grenadier—Phil on trumpet, Larry on bass—are both past members of the Monterey Jazz Festival High School All-Star Band; and, like saxophonist Jensen, who played with the All-State High School Jazz Band from 1982-84, have been voted outstanding high school soloist by down-beat magazine. Drummer Jeff Ballard, who hails from Santa Cruz, has gained extensive experience playing in the house band at San Jose's Garden City Club, and has performed with the Smith Dobson Trio, and with Freddy Hubbard. The Grenadiers and Ballard are also members of the Harvey Wainapel Quintet.

A Bang & Olufsen tour de force.



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Come in today for a private audition.

Century Stereo
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San Carlos

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Mill Valley & San Francisco

THURSDAY, OCTOBER 15

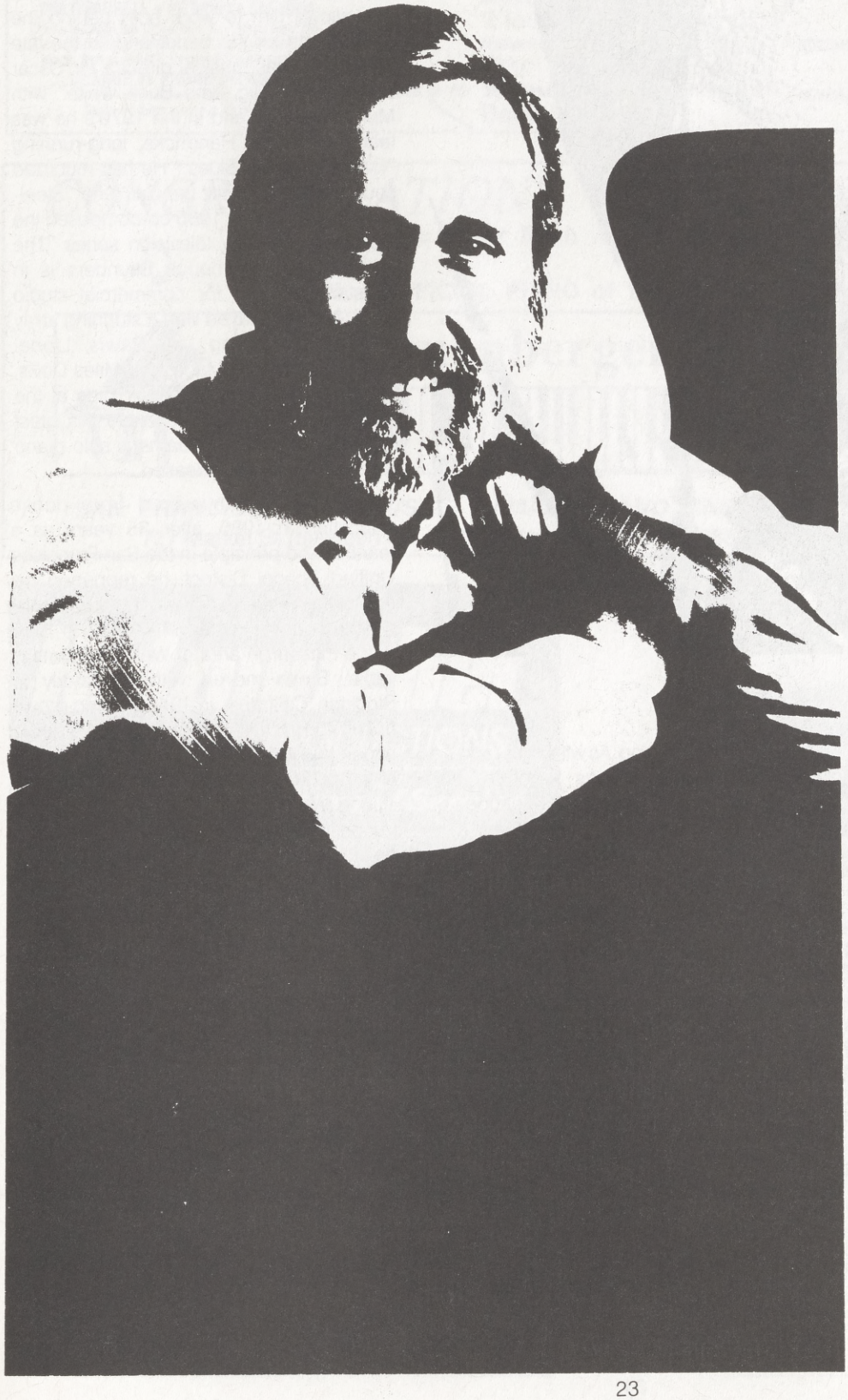
Solos and Duets

Green Room

DAVID GRISMAN AND DENNY ZEITLIN

If they awarded degrees for musical cross-fertilization, mandolinist David Grisman would be a Ph.D, but there is nothing academic about the swinging blend of bluegrass, folk, jazz, country and pop that he has spearheaded since the late 1960's. The self-proclaimed fountainhead of "dawg music," Grisman opened the way for the "new acoustic music" boom of the 1980's with his popular and influential David Grisman Quintet and Quartet in the late '70's. "A lot of musicians have told me," Grisman says, "that when I came out with this sound, it's something they had been waiting to hear but they didn't know where it was going to come from. I feel good that a lot of people are gravitating toward this sort of thing."

Born in New Jersey, Grisman spent the '50's "glued to the radio." When rock and roll downshifted in the early '60's, he turned his ears to bluegrass and started playing his mandolin in bands while enrolled at New York University. After a short stint with an experimental Boston rock band called Earth Opera, Grisman settled in the Bay Area and played with Peter Rowan, Vassar Clements and Jerry Garcia in the hip bluegrass group, Old and in the Way. A collaboration with Richard Greene and John Carlini, called the Great American Music Band, set the stage for the first David Grisman Quintet in 1976. After its 1977 debut LP on Kaleidoscope Records, the band won a contract with Warner Brothers, and Grisman was soon playing alongside Stephane Grappelli and Earl Scruggs as well as the Tonight Show Orchestra, and he was hired to score the film, *King of the Gypsies*. Always an iconoclast, Grisman added new elements—percussion, Brazilian jazz, horns—to his beloved all-string sound in 1985, recording an album, *Acousticity* (Zebra/MCA), that featured legendary studio drummer Hal Blaine. The Mill Valley mandolinist has remained true to his vision of melding styles. "If you look at my music as some sort of fusion between jazz and bluegrass," he explains, "this contrast and blending of influences is more apparent now."



When pianist Denny Zeitlin talks about playing jazz, he sounds like a psychiatrist describing a transcendental experience. "If I'm playing music with other musicians," he says, "when I'm playing my best I have a sense of loss of self, like I just become one with the music. I hear sounds and I don't even know for sure who's playing what, it's just happening." And when Dr. Denny Zeitlin talks about his psychiatric practice, he sound a lot like the jazz player lost in the music. "In the best moments of psychotherapy," he explains, "there is a sense of being so empathetic with the patient that you merge with the material. There's always a part of you that stands back and sort of logs what's going on, but at the heart of it there is this merger experience." For most of his life, Zeitlin has pursued both paths: performing and recording as an acclaimed jazz artist, and helping other people sort out their problems and remove the roadblocks to creativity.

Born in Chicago, Zeitlin started playing piano when he was two or three years old, and was breaking up playground fights by the time he was in the third grade. During pre-med studies at the University of Illinois, he gigged with Wes Montgomery and classmate Joe Farrell. After med school at Johns Hopkins, Zeitlin studied psychiatry at Columbia, and inaugurated his recording career when old friend Paul Winter introduced him to producer John Hammond. In the ensuing 25 years, he has recorded albums for Columbia, 1750 Arch Street, ECM, Palo Alto and Living Music. His most widely heard music was probably his score for the 1978 remake of *Invasion of the Body Snatchers*. But last year, he broke through to a much wider audience, recording an album of solo piano, *Homecoming* (Living Music, distributed by Windham Hill), that reflects the most lyrical aspects of his imaginative playing. He has also toured extensively as the featured guest soloist with the Paul Winter Consort. He is never far removed from his psychiatric practice, however: "Certainly the issue of communication is central to both activities," he says, "and part of that empathy and communication ultimately involves an experience of merging with the activity. It certainly doesn't mean that everytime I sit down at the piano I get into that territory, but it's the mystery and the excitement and the challenge of it when you do set foot on that territory that I think is part of the lure of getting back up on the bandstand."

JON JANG AND KASH KILLION

Although jazz evolved from an Afro-American musical tradition, in recent decades it has been enriched by influences from other cultures. The contributions of Asian-American artists have been largely under-appreciated, but pianist/composer Jon Jang has been at the forefront of bringing that contribution to prominence. Raised in Palo Alto, Jang graduated from Oberlin Conservatory and emerged as an important force on the Bay Area music scene in the early 1980's. His close working relationship with the progressive ensemble United Front resulted in the pianist's first LP, *Jang*. His collaborations with saxophonist/composer Fred Houn can be heard on Jang's *Are You Chinese or Charlie Chan?* and on Houn's *Bamboo That Snaps Back: A Musical Odyssey*, with the Asian-American Art Ensemble. Jang's new LP, The *Ballad or the Bullet*, on the Oakland Asian Improv label, features the 4 in One Quartet, which includes bassist James Lewis, drummer Eddie Moore, and tenor saxophonist/flutist Francis Wong. As with all of Jang's music, the album brings together an activist's concern for social justice—reflected in such songs as "Prayer for Melvin Truss," "Year to Slay the Paper Dragon!" and Bayan Ko/El Pueblo Unido Jamas Sera Vencido!"—with an adventurous integration of Eastern and Western musical forms. Among Jang's most recent work is a collaboration piece entitled "Reparations Now!" with the San Jose Taiko Group.

Cellist Stephan "Kash" Killion has an extensive background in R&B, rock, and chamber music, and is perhaps most familiar to San Francisco jazz fans as a member of the innovative quartet Middle Passage. He is a fine composer of "New Music" that seeks to clear a path through the march of mundane, cliche-ridden commercial sounds, to encompass the full spectrum of human feelings and musical possibilities in today's world. His works have been recorded by E. W. Wainright and Jon Jang.

MERL SAUNDERS AND ALLEN SMITH

Merl Saunder's musical touch has been heard in contexts ranging from "Evolution of the Blues" to "The Twilight Zone," from the Grateful Dead to Johnny Mathis. Pianist Merl Saunders brings his comprehensive vision and impeccable musicianship to every setting, as well as a breadth of talent as a composer, arranger and keyboardist that allows him to work both behind the scenes and on the bandstand. In the late 1960's, he was musical director for Oscar Brown, Jr.'s "Big Time Buck White" with Muhammed Ali, and in the 1970's he was featured in Jon Hendricks' long-running "Evolution of the Blues." He has recorded soundtracks for "Fritz the Cat" and "Steelyard Blues," and in 1985 co-composed the theme for the new television series "The Twilight Zone." Although Saunders is in constant demand for commercial studio work, and has played with a stunning array of artists including Lou Rawls, Lionel Hampton, Buffy St. Marie, and Miles Davis, he takes time to play regular gigs at the Meridien Hotel in San Francisco. His latest recording, *Meridien Dreams*, a solo piano album, will soon be released.

When Allen Smith retired from public education in 1985, after 35 years as a teacher and principle in the San Francisco Unified School District, he reopened his schedule to the activities that had been central to his life in the 1940's. Born in 1925 in the Pittsburgh area of Western Pennsylvania, Smith moved with his family to Stockton, California, in 1943. Having grown up on the music of the big band era, he aimed his trumpet in that direction, and when he was drafted into the armed forces during Workd War II, Smith played in the famous Navy "Hellcat" band. After the war, he attended San Francisco State College and received his Masters in education. During a brief leave-of-absence from his teaching career in 1958-59, Smith visited New York City to record with the Gil Evans Orchestra, and toured and recorded as a featured soloist with the Benny Goodman Orchestra. Although he has played in the orchestras of Duke Ellington, Nelson Riddle, and Louie Bellson, and has performed behind such artists as Ella Fitzgerald, Lena Horne, Tony Bennett, and Pearl Bailey, Smith chose to remain in education until his recent retirement. He has returned to his musical calling, performing as a freelance trumpeter; yet as we must expect, he keeps involved in education, conducting clinics and workshops around the Bay Area.

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MEL GRAVES

Mel Graves: composer, arranger, performing contrabassist, and educator. This all-around talent is the perfect recipient for Jazz in the City's 1987 commission. The world premiere of his 50-minute composition, *Three Impressions,* for the Kronos Quartet and jazz artists Joe Henderson and Bobby Hutcherson, is a highlight of the nine-day festival. In recent years, Graves' adventurous genre-crossing compositions have been gaining wide exposure and rightful acclaim, supporting Graves' reputation as a superb jazz musician.

Born in West Virginia and raised outside Columbus, Ohio, Graves began his diverse musical pursuits at an early age. Learning clarinet at eight, he moved on to piano, tuba and guitar, and by the time he was fourteen, he was playing contrabass in his music teacher's jazz band. After graduating from Ohio State University, and gigging nightly at a nearby jazz club, he moved to San Francisco and studied composition at the San Francisco Conservatory of Music. In 1976, he received his MA in composition/performance from UC San Diego where he studied with Loren Rush, Bob Erickson and Pauline Oliveros. As a jazz bassist, Graves has performed and recorded with dozens of artists, including Mose Allison, Lee Konitz, Dewey Redman, Roscoe Mitchell, Betty Carter, Hampton Hawes, Larry Coryell, Bennie Wallace, Andrew Hill, Steve Smith, Richie Cole, Jerry Hahn and Odean Pope. Currently he is the director of jazz studies at Sonoma State University and the director of the Redwood Empire Jazz Festival. Graves has written previously for the Kronos Quartet—"Soundtotem II" (1985) and "Pangea" (1986)—and has been commissioned to compose a piece for the group's 1988 season.

Composer's Notes:

"3 Impressions"
for String Quartet and Jazz Ensemble

First Movement: BLACK IRIS—The title of this movement is inspired by the Georgia O'Keefe painting of the same title. It has always been one of my favorite paintings and I again viewed her masterpiece on two recent visits to New York. The painting seems to be so intense, deep, dark, and complex that it would be a very fitting flower for the memory of John Coltrane.

Second Movement: JULY 17TH, 1967—They say that most people remember where they were the day John F. Kennedy died. I feel the same way about the day that John Coltrane died. I was a 20-year-old upcoming bassist and composer and I had just seen John Coltrane live for my first and only time a few months before. This movement is influenced by the chord progressions of "Giant Steps," a Coltrane composition that truly changed the course of jazz music history. One of the things that Coltrane taught me was that there could be more to music than the notes. His album A Love Supreme has had a deep impression on every note I have ever improvised or written.

Third Movement: A BLUES MOMENT—This movement is a set of blues variations. One of my favorite sides of John Coltrane's playing was what he did with the blues. There of course will never be another John Coltrane again. Thanks John, for all that you have given to me, and for all that you have given to music. John Coltrane would have been 60 years old this year.

KRONOS QUARTET

From their flamboyant costuming and the streaked spikes of their hair, to a repertoire that ranges from Bartok to Jimi Hendrix, the Kronos Quartet is clearly something completely different in 20th century chamber music. *Rolling Stone* recently dubbed violinists David Harrington and John Sherba, violist Hank Dutt and cellist Joan Jeanrenaud "The New Fab Four," comparing Kronos' revolutionary role in classical music to that of the Beatles in pop. Founded by David Harrington in his native Seattle in 1973, Kronos assumed its present configuration in 1977 after relocating to San Francisco. Jeanrenaud, originally from Memphis, and Sherba, from Milwaukee, joined Harrington and Dutt in their confrontation with the conventions of classical music. In addition to running its own business affairs, and applying its chamber strings to material associated with rock, jazz, minimalism and film music, Kronos aggressively pursues new music by commissioning new works from a staggering variety of composers. Its 1987-88 season, Series K, will feature commissioned pieces by Ge Gan-ru, Cecil Taylor, Reza Vali, Jon Hassell, Jock Body, Mary Ellen Childs, Kaija Saariaho, Terry Riley and others. As John Rockwell wrote of Kronos last year in the New York Times, "Their very devotion to everything puts them at odds with any faction that demands exclusivity. But they transcend polemics by playing everything well or better, equally at home in knotty complexity and seraphic simplicity."

Kronos is no stranger to jazz. Its repertoire includes pieces by John Coltrane and Ornette Coleman; and in addition to its recordings for the Nonesuch label, the quartet has recorded two albums for Orrin Keepnews' Landmark label, *Monk Suite,* featuring works by Thelonious Monk and Duke Ellington, and *Music of Bill Evans.* In the words of composer Terry Riley, Kronos is "a group whose ecstatic recreations of contemporary music have redefined the string quartet."

BOBBY HUTCHERSON

During the 1980's, Bobby Hutcherson has firmly established himself as the contemporary jazz master of the vibes. Although he first came to prominence in the 1960's when he moved from his native Los Angeles area to New York City and began recording for the legendary Blue Note label, it is the discipline, consistency and dazzling inventiveness of his playing in the current decade that assures his premiere position. Born in 1941 and raised in Pasadena, Hutcherson took up piano as a child but switched to the vibraphone, inspired by the records of Milt Jackson. After working with Charles Lloyd, Curtis Amy, Billy Mitchell and Al Grey, he moved to New York and recorded with such Blue Note luminaries as Jackie McLean, Lee Morgan and Eric Dolphy. Since his 1965 debut album as a leader, *Dialogue,* and his 1968 return to the West Coast, Hutcherson has worked with Dexter Gordon, McCoy Tyner, Sonny Rollins and others. After recording for Columbia in the late '70s, he inaugurated Orrin Keepnews' Landmark label with the LP *Good Bait* in 1985, and has since recorded *Color Schemes* and the new *In the Vanguard.* A featured role in the fine jazz film *'Round Midnight* has not detoured Hutcherson from his musical career, which includes regular appearances with the Timeless All-Stars (with Curtis Fuller, Cedar Walton, Harold Land, Buster Williams and Billy Higgins) and year 'round club, concert and festival dates.

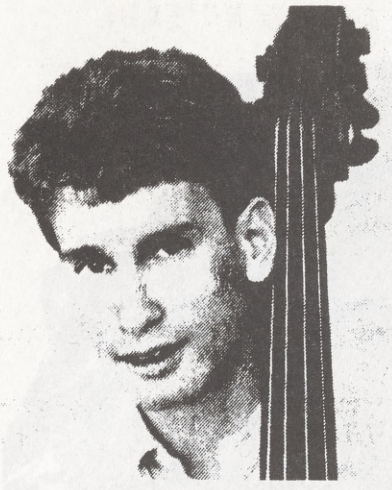
JOE HENDERSON

When Joe Henderson launches into one of his absorbing tenor saxophone solos, it is easy to understand why trumpeter Kenny Dorham dubbed him a "bearded astronaut of the tenor sax." That was back in 1962, when Henderson recorded his debut LP, *Page One,* for Blue Note Records. Since then, Henderson has developed into one of the most formidable reedmen in jazz. His improvisations race ahead with a fierce intensity, uncoiling in original lines that seem to leap full-blown out of an unfathomable mental process. But as critic Leonard Feather wrote in liner notes for Henderson's *Our Thing* LP, "no matter how complex a phrase he may construct, he always manages to come out of it swinging."

Born in Lima, Ohio, in 1937, Henderson grew up with fourteen siblings and a houseful of music from rhythm and blues to Bartok and Stravinsky. In Detroit during the 1950's, he felt the fervor and learned the intricacies of bebop. Although his albums for Blue Note and Milestone in the '60's and '70's may have been overshadowed by the work of such contemporaries as John Coltrane, Sonny Rollins and Wayne Shorter, Henderson has carved out his own distinct niche in the history of the tenor sax. In the early '80's he played with Chick Corea, Stanley Clarke and Lenny White, recording *Echoes of an Era* and *The Griffith Park Collection.* Henderson's return to the Blue Note label, with *State of the Tenor: Live at the Village Vanguard, Vol. I and Volume II,* reaffirms his power and virtuosity.

DENNY ZEITLIN

Born in Chicago, Zeitlin started playing piano when he was two or three years old. During pre-med studies at the University of Illinois, he gigged with Wes Montgomery and classmate Joe Farrell. After med school at Johns Hopkins, Zeitlin studied psychiatry at Columbia, and inaugurated his recording career when old friend Paul Winter introduced him to producer John Hammond. In the ensuing 25 years, he has recorded albums for Columbia, 1750 Arch Street, ECM, Palo Alto and Living Music. His most widely heard music was probably his score for the 1978 remake of Invasion of the Body Snatchers. But last year, he broke through to a much wider audience, recording an album of solo piano, Homecoming (Living Music, distributed by Windham Hill), that reflects the most lyrical aspects of his imaginative playing. He has also toured extensively as the featured guest soloist with the Paul Winter Consort.



LARRY GRENADIER

Before graduating from High School, Bay Area bassist Larry Grenadier was already earning national recognition. The San Francisco native started playing electric bass when he was eleven years old, and at fourteen played the first of four consecutive years as a member of the Monterey Jazz Festival All-Star High School Big Band. In 1983, the jazz prodigy was voted "Best High School Soloist" by downbeat magazine. During his undergraduate years at San Jose State and, subsequently, Stanford universities, Grenadier has played regularly with Joe Henderson, Stan Getz and with the Harvey Wainapel Quintet. He has recorded with pianist Larry Vukovich and saxophonist Charles MacPherson, and is increasingly in demand by such touring jazz artists as Johnny Griffin, Lee Konitz, and Sheila Jordan when they make their Bay Area stops.

EDDIE MARSHALL

During the 1970's, Eddie Marshall was virtually the house drummer at the reknowned jazz nightclub, Keystone Korner. His driving rhythms could be heard behind a vast array of musicians, including vibist Bobby Hutcherson, guitarist George Benson, saxophonist Dexter Gordon, pianist Mary Lou Williams and vocalist Eddie Jefferson. Born in Springfield, Massachusetts in 1938, Marshall played with Houston Person, Toshiko Akiyoshi, Sam Rivers, Stan Getz and Dionne Warwick before settling in San Francisco in 1967. His versatile percussive style, derived from the drive and swing of hard-bop, has been flexible enough to support a tremendous variety of styles. He recorded his own album as a bandleader, *Dance of the Sun*, for Timeless Records, in 1977. Today, Marshall continues to be one of the Bay Area's most sought-after drummers.

SATURDAY, OCTOBER 17

The Songs of Harold Arlen

Bimbo's

Master of Ceremonies:
John Rogers

MARY STALLINGS

Mary Stallings' return to performing in the 1980's has been a major addition to the Bay Area jazz scene. According to S.F. Chronicle jazz critic Jesse Hamlin, "she is the most assured, natural singer we have." And writer Don Asher echoes those sentiments when he writes that Stallings is "Northern California's premier jazz singer." Through most of the 1970's, Stallings took time out from the jazz whirl to raise her daughter, but everything about her previous history indicated that she would be back in a big way. Born and raised in San Francisco, Stallings was one of eleven children. From singing in the First AME Zion Church, she moved into performing jazz in clubs along Fillmore Street as early as age fifteen. The great jump blues bandleader Louis Jordan heard her at the 53 Club in Oakland and hired Stallings to sing with his Tympani Five. She lost the gig when she skipped rehearsal in order to take her mid-term exams in school. During the 1960's, Stallings sang with the Earl Hines/Grover Mitchell band and, for three years, with the Count Basie Orchestra. Dizzy Gillespie was another to recognize her vocal prowess, and took Stallings on a South American tour. Back home in the Bay Area, Stallings can be heard in such haunts as the New Orleans Bar & Grill in Oakland.

BARBARA DANE

Long known for her dedication to expanding social awareness through her music, Barbara Dane was first out of the gate with a caustic send-up of the White House Iran-Contra follies. Her "Gipper Gate Blues," recorded on Chris Stachwitz's Arhoolie Records, captured both the absurd "Hollywood" air of unreality around the scandal, and the crisis' serious implications for democracy. "What did I know? When did I know it?" she sings, "What I really want to know is, how did I blow it?/ And I haven't done anything wrong/ I'll never, never do it again." Recorded with a traditional jazz background, the record fits well with both Dane's history of singing old time jazz—she performed with Louis Armstrong, Kid Ory and Jack Teagarden in the 1950's—and her commitment to songs with political content. Born in Detroit, Dane began singing in the 1940's. She left home when her father wouldn't allow her to bring black friends home, and wrote a parody of Lionel Hampton's "Hey, Ba-Ba-Re-Bop" for an anti-segregation picket line. In the 1960's, she moved towards folk music, and has recorded albums supporting the GI resistance and the Latin American *Nueva Cancion*. Her return to jazz is no less timely. She told writer Lee Hildebrand for the S.F. Chronicle: "I hope to kick this music into relevancy again."

MARIA MULDAUR

"Midnight at the Oasis," the smash hit song of 1973, established Maria Muldaur as one of the most distinctive voices in popular music. The seductive vocalist has not again reached such a commercially successful peak, but nonetheless has kept fans and critics wondering what fascinating turn she might take next.

Born Maria Grazia Rosa Domenica d'Amato in New York City, she and Geoff Muldaur became known through their work in the Jim Kweskin Jug Band and as a duo in the latter half of the 1960's. After "Midnight at the Oasis" introduced her to millions, Muldaur recorded a fine pop follow-up album, *Waitress in a Donut Shop,* and then ventured into gospel and jazz. In 1974 she toured with an all-star band led by the great alto saxophonist and arranger, Benny Carter. Although her audience was built on the basis of her folk and pop appeal, Muldaur continued to extend her boundaries, playing the Newport Jazz Festival and Ronnie Scott's legendary London nightclub, and recording several independent and import label albums of jazz-related material. She has also contributed to the excellent *Usual Suspects* albums of Bay Area performers, produced by Tom Stern. Above all, Muldaur has demonstrated a unique sensitivity to a wide range of historical material, from classic blues to such jazz classics as "Prelude to a Kiss" and "Lover Man." Harold Arlen should be just her style.

ROSIE GAINES

Rosie Gaines' amazing vocal skills—her incredible power and range, her depth of feeling and breadth of material—have been developed over 22 years of performing. That would not be surprising except for the fact that she is only 27 years old. At the age of five, she taught herself to play organ. Her professional career was not far behind. Her first band, Unity, regularly worked the Bay Area club circuit and gave Gaines the first taste of leading her own group. In the words of writer Lee Hildebrand, "Gaines is an emotionally charged, highly accomplished vocalist with strong gospel and jazz roots," and those attributes have attracted much attention in the music business. Her local appearances quickly led to work with such artists as Pete Escovedo, the Whispers, and Billy Paul. In 1985, Epic Records released her first album, *Caring,* featuring the hit single "Skool-ology," and Gaines' newest material, especially her most recent single, "Crazy," has drawn comparisons to the soulful passion of Anita Baker. As she has demonstrated in her incendiary performances at the 1987 Bammies and the Black and White Ball, Gaines can make any song come alive with new feeling.

WESLIA WHITFIELD

In San Francisco, her name is synonymous with "cabaret." In performance, her voice is a splendid instrument of emotional interpretation that sneaks up on you and has you under its spell before you know what has happened. As S.F. columnist Gerald Nachman has written of Weslia Whitfield, "She persuades you to listen until all at once you're sharing her enthusiasms." Since she became a regular on the San Francisco scene several years ago, Whitfield has been a nearly perennial winner of the San Francisco Council on Entertainment's Cabaret Gold Award for outstanding female vocalist. Last year she was honored by the San Francisco Women's Foundation as a "Woman of Note" for her unique contributions to the musical culture of the Bay Area. In addition to her frequent work at such nightspots as Buckley's, the Plush Room, and City Cabaret, Whitfield has enthralled audiences at Michael's Pub in New York and the Cinegrill in Los Angeles. In the New York Post she was described as "a legitimately trained cabaret singer whose repertoire reflects love for and knowledge of jazz." And her intimate readings of great American popular songs, her delicate melodic shadings and fine attention to a lyric's meaning, inspired Gerald Nachman to write, "If you care about songs the way God wants them sung, or if you just care about having a wonderful time in the presence of a rare talent . . . well, you get the idea." Earlier this year, Whitfield released *Just For a Thrill* on Myoho Records, featuring the sensitive piano and arrangements of her husband, pianist Mike Greensill, and the tenor saxophone of Al Cohn. But once you've heard Whitfield, you know that if she sings just for a thrill, it is the thrill of deeply felt love for what music can communicate.

KITTY MARGOLIS

Anywhere you turn in San Francisco's jazz scene, you are likely to run into Kitty Margolis. The vivacious vocalist sings and scats her way through nearly every club in the Bay Area, impressing audiences with her swinging style and energetic presence. A native Californian, Margolis has performed since her teens, appearing with George Cables, Ed Kelly, Buddy Montgomery, Joe Henderson and Jessica Williams, among others. She spent two years studying film and photography, but was lured into music by a Western swing band. During the past five years, she has been heard regularly in duo shows with guitarist Joyce Cooling. In addition to her frequent club, bar and restaurant dates, Margolis has performed at the San Francisco KJAZ and Kool Jazz Festivals, the Russian River Jazz Festival, and for the Jazz Cruise II aboard the *S.S. Nordham*. An irrepressible bundle of energy, she lights a fire under any song she sings and ignites audiences with her dynamic delivery.

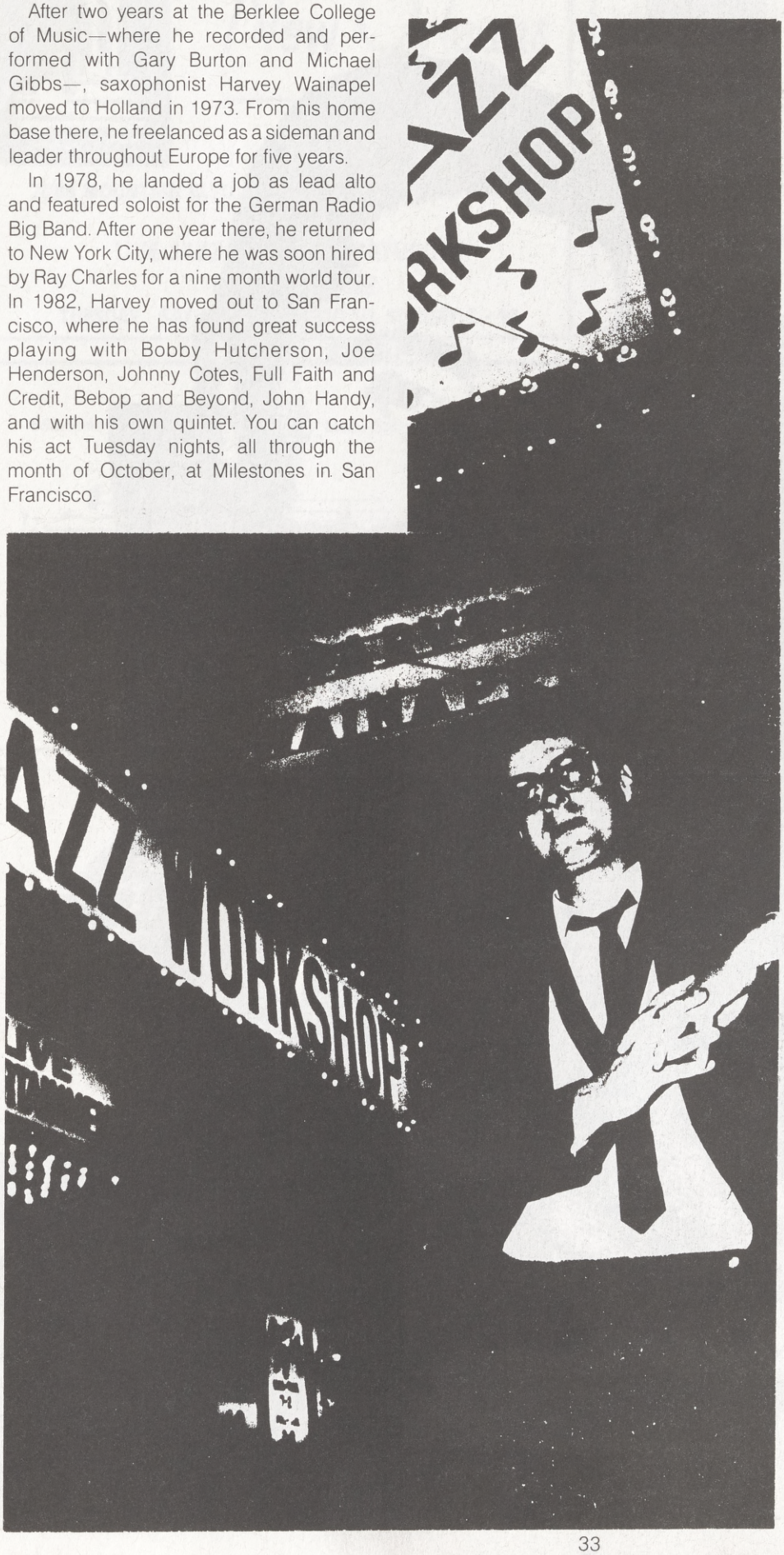
JULE FARMER

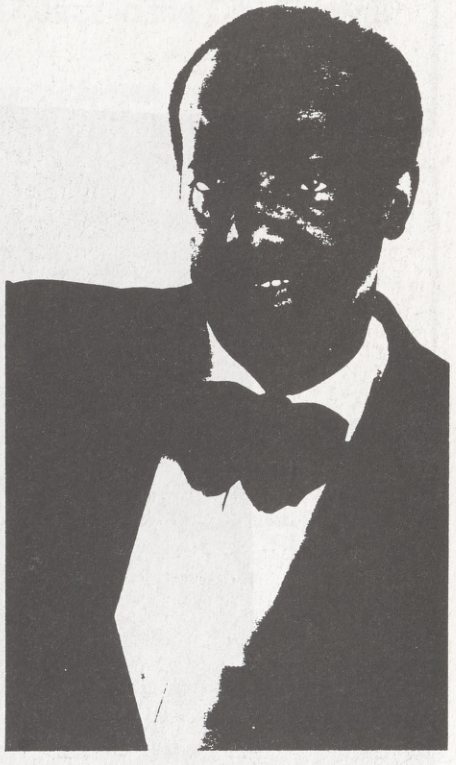
When Jule Farmer's jazz debut album, *Jule (pronounced "jewel")*, is released this year on BlackHawk Records, the world will wonder where this fully developed 43-year-old singer has been hiding. But Farmer has been no secret to regular patrons of Milestones, the sophisticated South of Market jazz club. For much of the past year, Farmer has been wooing audiences there with his lush, romantic tones and polished delivery. Born and raised in San Francisco's Haight-Ashbury district, Farmer studied classical piano for nine years, but was deeply swayed by the music of John Coltrane and other jazz masters. As a teenager, he cut an album of pop and show tunes for the Imperial label. "I guess the whole experience kind of twisted my head around," Farmer remembers. "I was so young and so green. It was too much, too soon." After setting his singing career aside until the mid-1970's, he was Jon Hendricks' understudy for the hit show "Evolution of the Blues." Earlier this year at Milestones, Farmer sat in with pianist Cedar Walton, and when the time came for Jule to record an album, Walton joined the session at Rudy Van Gelder's studio in New Jersey, with David "Fathead" Newman playing sax and flute. Of his repertoire, which includes such songs as "Stay As Sweet As You Are," "Blame It On My Youth" and "Stardust," Farmer says, "I believe in songs about love and romance. And I don't hear a lot of people communicating that." When he applies his mellow voice to the songs of Harold Arlen, a lot of people will certainly hear it from Jule.

HARVEY WAINAPEL

After two years at the Berklee College of Music—where he recorded and performed with Gary Burton and Michael Gibbs—, saxophonist Harvey Wainapel moved to Holland in 1973. From his home base there, he freelanced as a sideman and leader throughout Europe for five years.

In 1978, he landed a job as lead alto and featured soloist for the German Radio Big Band. After one year there, he returned to New York City, where he was soon hired by Ray Charles for a nine month world tour. In 1982, Harvey moved out to San Francisco, where he has found great success playing with Bobby Hutcherson, Joe Henderson, Johnny Cotes, Full Faith and Credit, Bebop and Beyond, John Handy, and with his own quintet. You can catch his act Tuesday nights, all through the month of October, at Milestones in San Francisco.



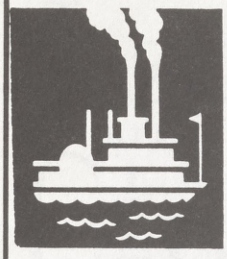


MERRILL HOOVER

Few musicians know the San Francisco jazz scene as well as Merrill Hoover does. Over the past decades, Hoover has played at just about every conceivable venue, from the legendary Hungry I of the 1960's, to the Casablanca, where he can be heard regularly today. He has played with Sonny Rollins, Dizzy Gillespie, Benny Goodman, Sonny Stitts, and Eddie "Lockjaw" Davis, and has performed extensively in Japan, Singapore, Africa, India and Europe.

Tonight we hear Merrill Hoover in his familiar role as accompanist. He has played alongside such vocalists as Herb Jefferies, Eartha Kitt, Ernestine Anderson, Nancy Wilson, Anita O'Day, Tony Bennett, Jon Hendricks, and Billie Holiday.

Harold Arlen



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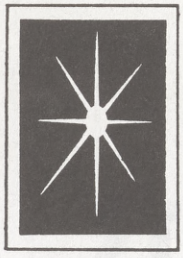

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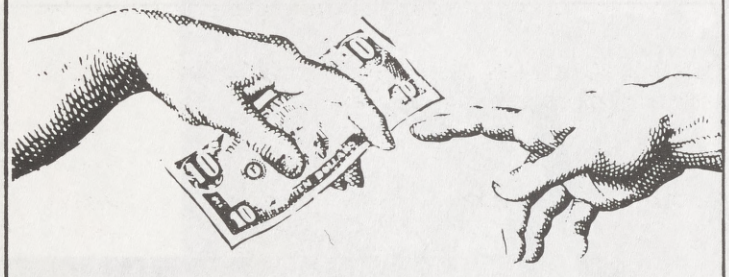

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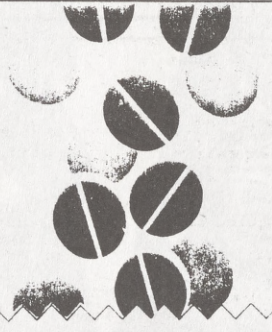

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OFFICE OF THE MAYOR
SAN FRANCISCO

DIANNE FEINSTEIN

Proclamation

WHEREAS: San Francisco is proud to be the home of so many gifted and creative performers, particularly in music; and

WHEREAS: San Francisco's JAZZ MUSICIANS are among the world's best, and we are delighted to host our very own annual JAZZ FESTIVAL; and

WHEREAS: JAZZ IN THE CITY is continuing its annual tradition of commissioning new jazz compositions written for local jazz musicians and specifically for JAZZ IN THE CITY performances; and

WHEREAS: JAZZ IN THE CITY is in its fifth year and widely acclaimed as a superb showcase for the Bay Area's top quality talent; and

WHEREAS: San Francisco is honored to commend JAZZ IN THE CITY and grateful to those who add so immeasurably to our musical lives; now

THEREFORE, BE IT RESOLVED THAT I, Dianne Feinstein, Mayor of the City and County of San Francisco, do hereby proudly proclaim October 9-17, 1987 as JAZZ IN THE CITY DAYS IN SAN FRANCISCO and do commend its observance and support to all citizens.

IN WITNESS WHEREOF I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed this fourteenth day of August, nineteen hundred and eighty-seven.

Dianne Feinstein
Mayor

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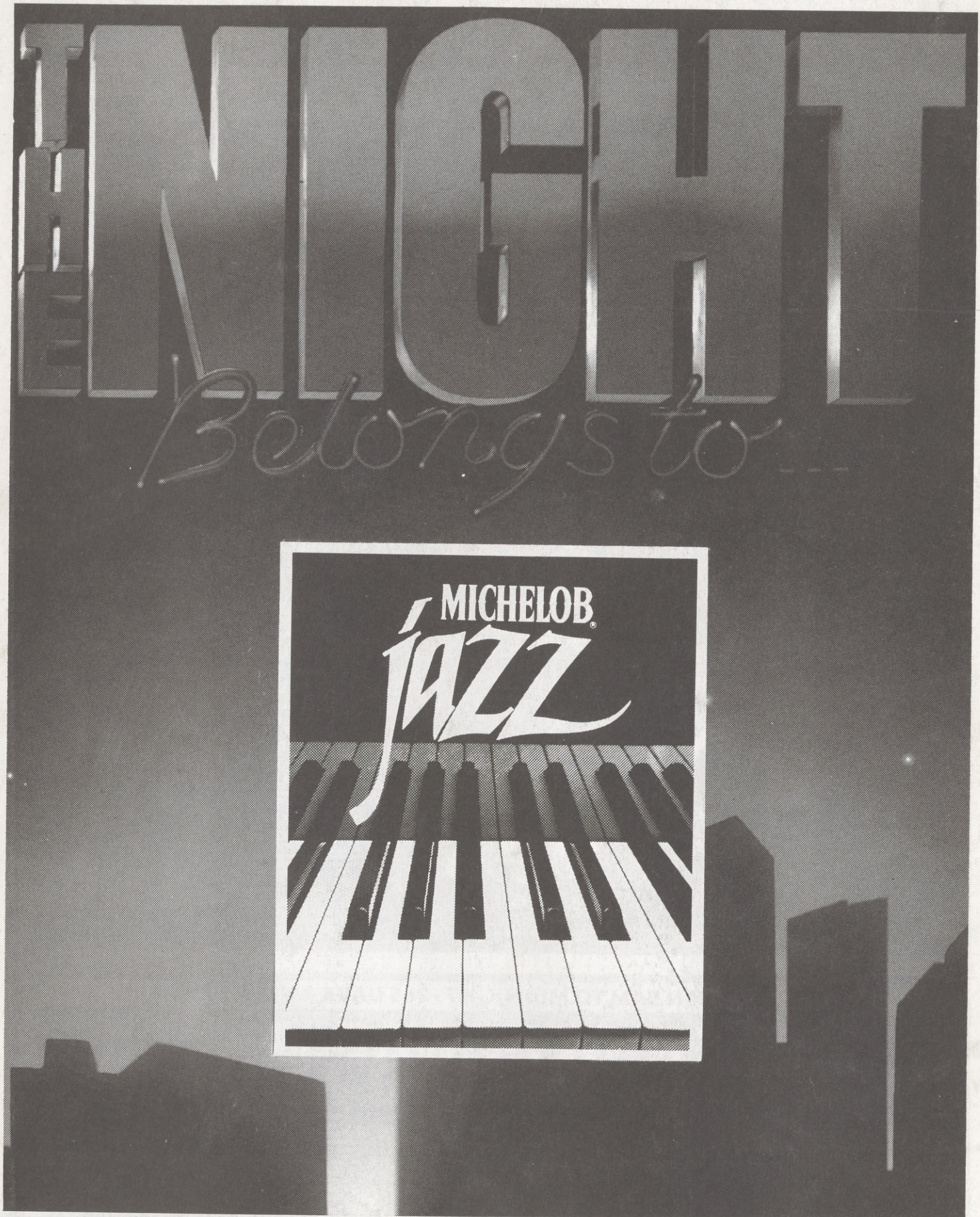

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